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BERNHARD WOLFF

OCTAVE STUDIES

Op. 106

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Vol. 1176

BERNHARD WOLFF

Op. 106

OCTAVE STUDIES
FOR PIANO

TWELVE PRACTICE PIECES FOR THE EQUAL DEVELOPMENT OF BOTH HANDS IN OCTAVE PLAYING

ENGLISH VERSION BY
FREDERICK H. MARTENS

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Baltimore, Md.

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Octave Studies

Oktaven-Studien
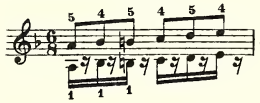
English version by
Frederick H. Martens

No. 1

This number should be first practised *staccato* throughout, as follows:

1. with the fingering 1-5 for all octaves;
2. with the fingering 1-4 for octaves on the black keys;
3. with the fingering indicated above the notes, in strict *legato*.

The following exercise for *legato* playing is suggested by the composer:
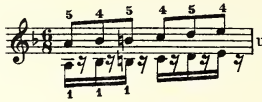


Here the hand should be placed above the keyboard in such wise that the thumb is between the black keys, or as near to them as possible, and the little finger as far from them as can be contrived.

Man übe dieses Stück zuerst durchweg *staccato*, und zwar:

1. mit dem Fingersatz 1-5 für alle Oktaven;
2. mit dem Fingersatz 1-4 für die Obertasten;

schliesslich spiele man die Oktaven durchweg *legato* mit dem im Texte angegebenen Fingersatz.
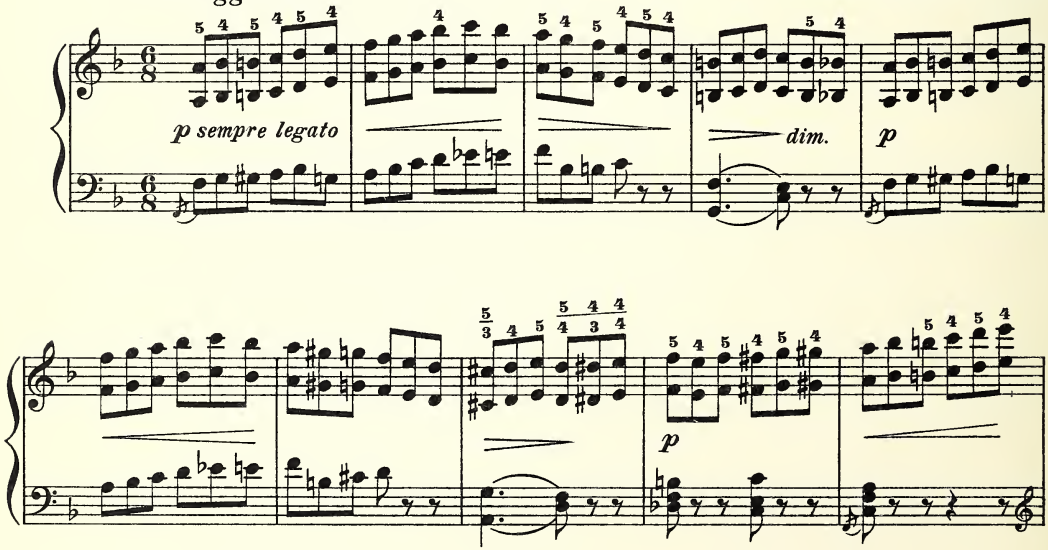
Der Verfasser schlägt für das *Legato-Spiel* folgende Übung vor:



Die Hand ist hierbei so auf die Tasten zu legen, dass der Daumen zwischen oder wenigstens dicht an den Obertasten, der 5te Finger dagegen möglichst weit ab von diesen sich befindet.

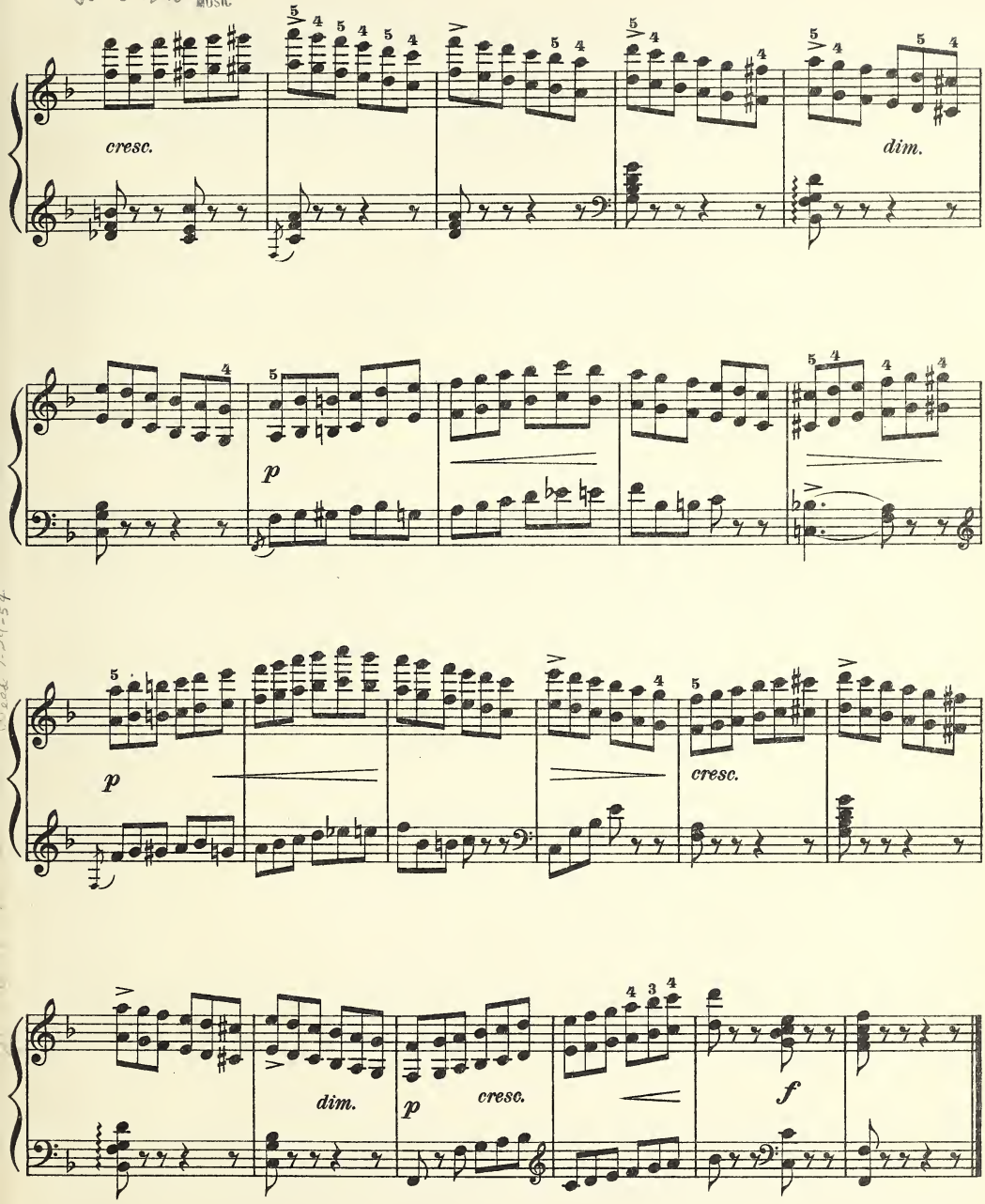
Con leggierezza

Bernhard Wolff. Op. **106**



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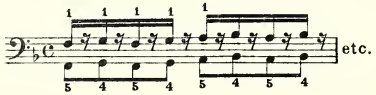
M786.3
W83210 MUSIC



No. 2

In this study the left hand takes all the octaves *staccato* at first, just as the right hand did in study No. 1. The fingering 5-1 is to be used for both black and white keys; then the fingering 4-1 for the black keys; and finally, the octaves are to be played in strict *legato* with the fingering indicated, which alternates continually between 5-1 and 4-1.
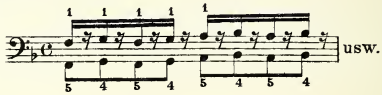
It is advisable to practise the *legato* touch here in the following manner:
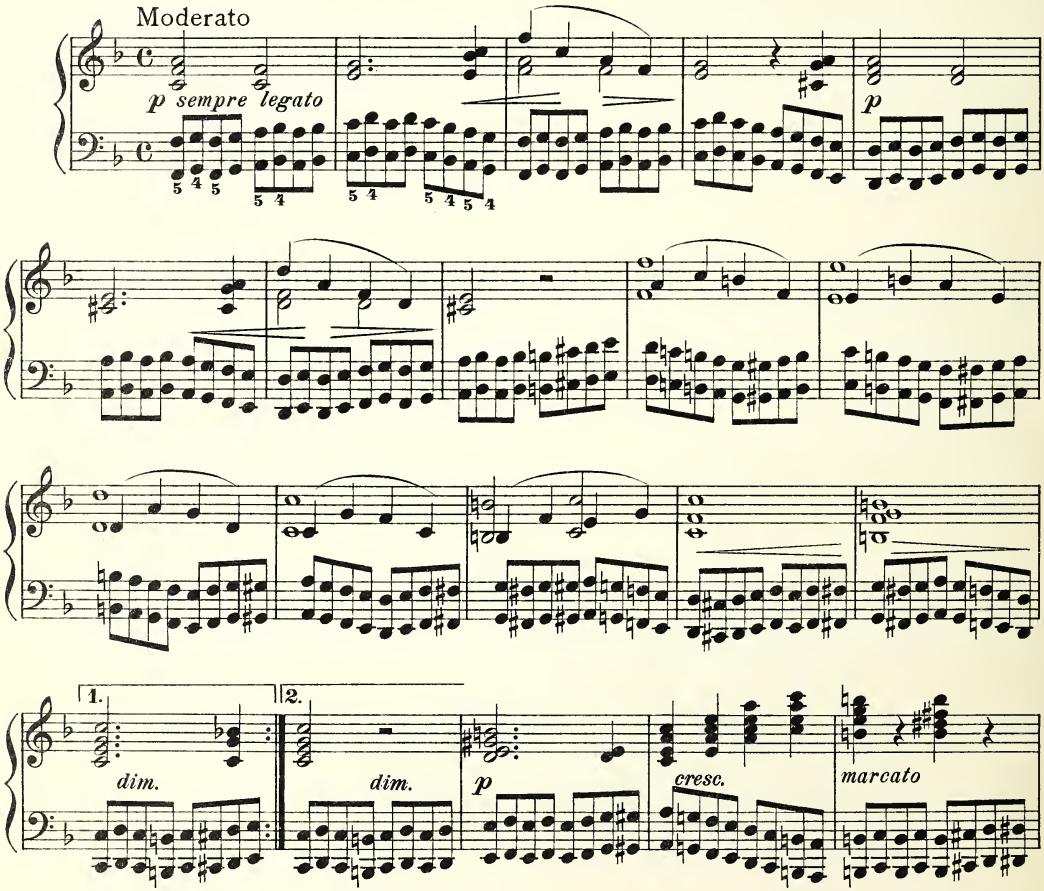


The instructions given in No. 1, for the position of the right hand, also apply to the left in this study.
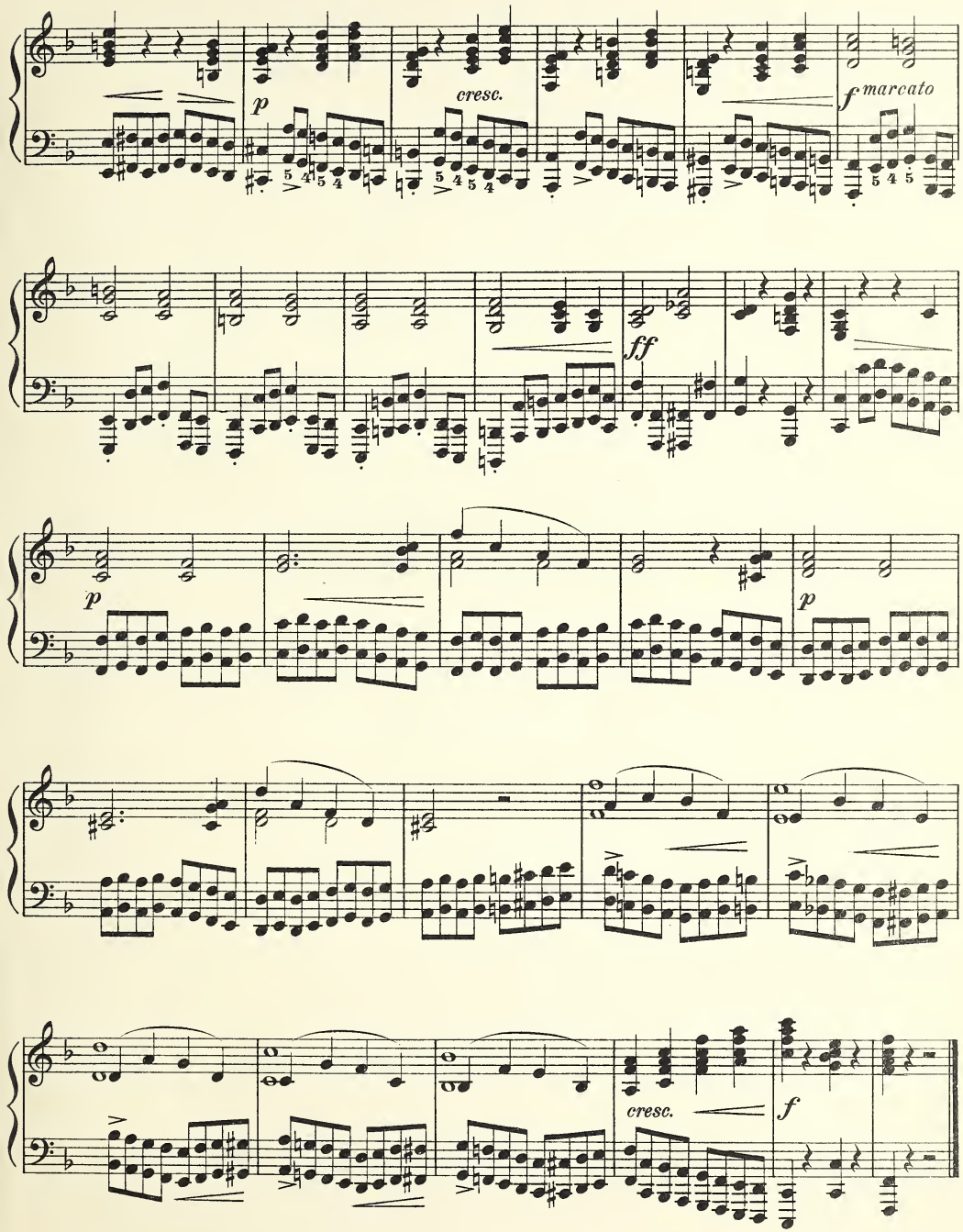
Wie in No. 1 die rechte, so übt hier die linke Hand zuerst alle Oktaven *staccato* mit dem Fingersatz 5-1 für Unter- und Obertasten, dann mit dem Fingersatz 4-1 für die Obertasten, und endlich alle Oktaven durchweg *legato* mit dem angegebenen Fingersatz, der fortwährend zwischen 5-1 und 4-1 wechselt.

Auch hier ist es ratsam, das *legato* auf folgende Weise zu üben:



Was in No. 1 von der Lage der rechten Hand gesagt ist, gilt auch hier für die linke Hand.
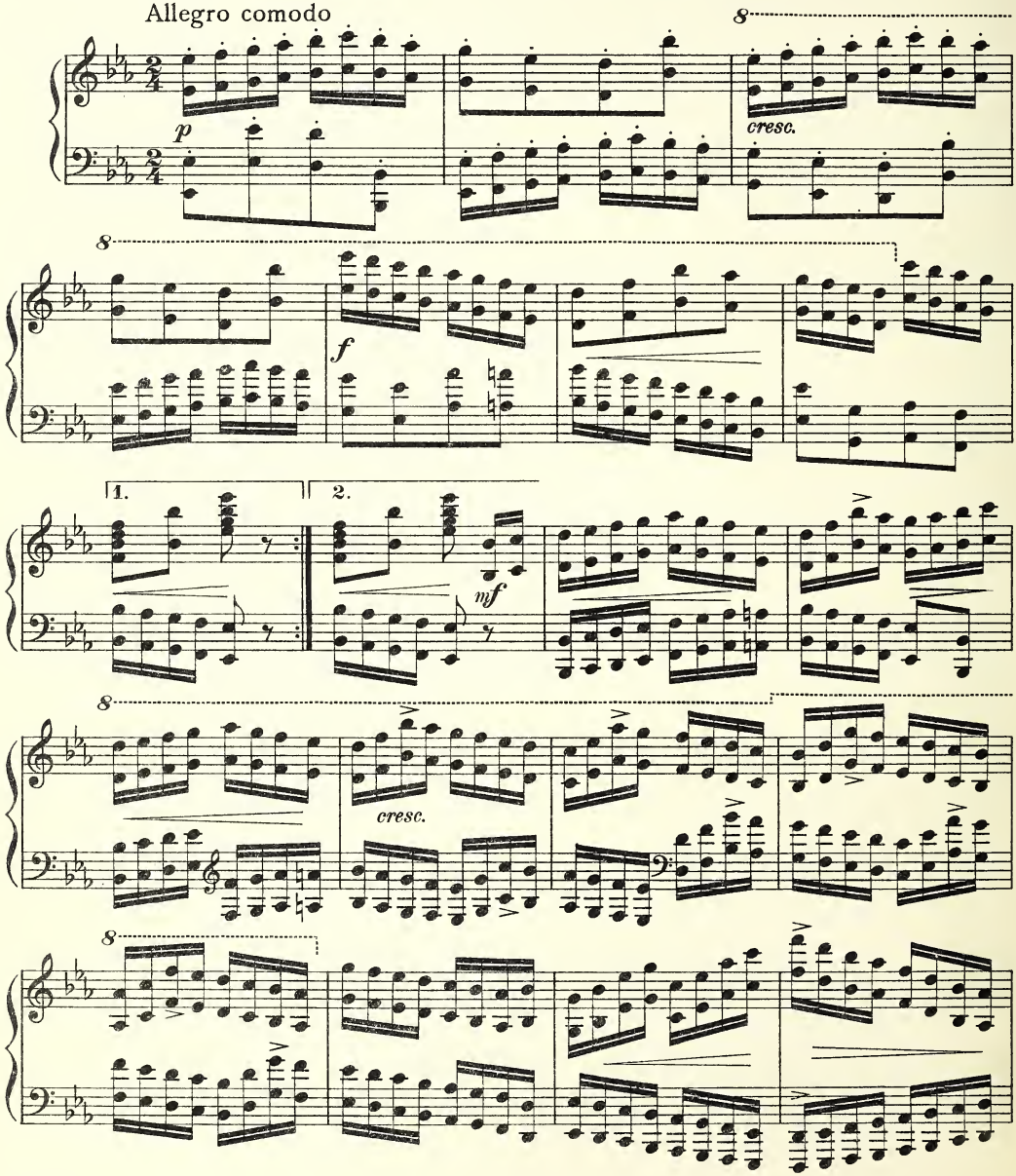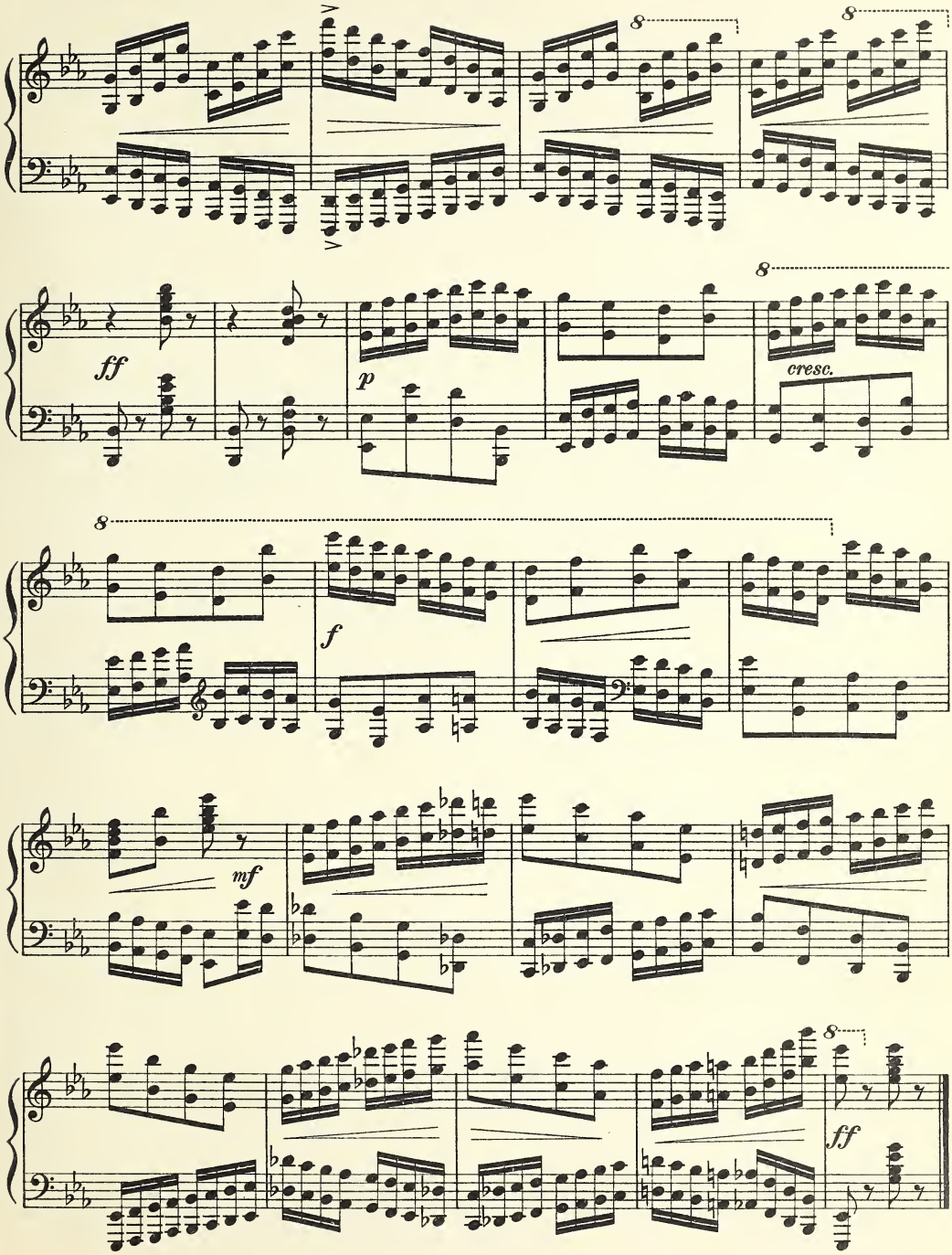



p
cresc.
f marcato
ff
p
p
cresc.
f

No. 3

This piece is to be practised with both hands, *staccato* only, using the fingerings 1-5 and 5-1 respectively in the right and left hands for all octaves. Great attention must be paid to the high swinging movement of the wrist; only little by little, when the tempo is increased, does the wrist swing lower.

Dieses Stück ist mit beiden Händen nur *staccato* und mit dem Fingersatz 1-5, resp. 5-1 für alle Oktaven zu üben. Auf hohen Aufschlag vom Handgelenk aus ist sehr zu achten, erst nach und nach, bei schnellerem Tempo wird die Hand weniger hoch im Handgelenk gehoben.
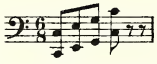



8
8
ff
p
cresc.
8
f
mf
8
ff

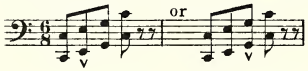
No. 4

With the exception of a few phrases slurred for *legato*, this piece is to be practised *staccató* throughout.

Octave passages such as this

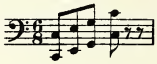


are best practised with the following accentuation:

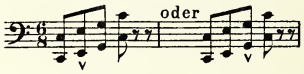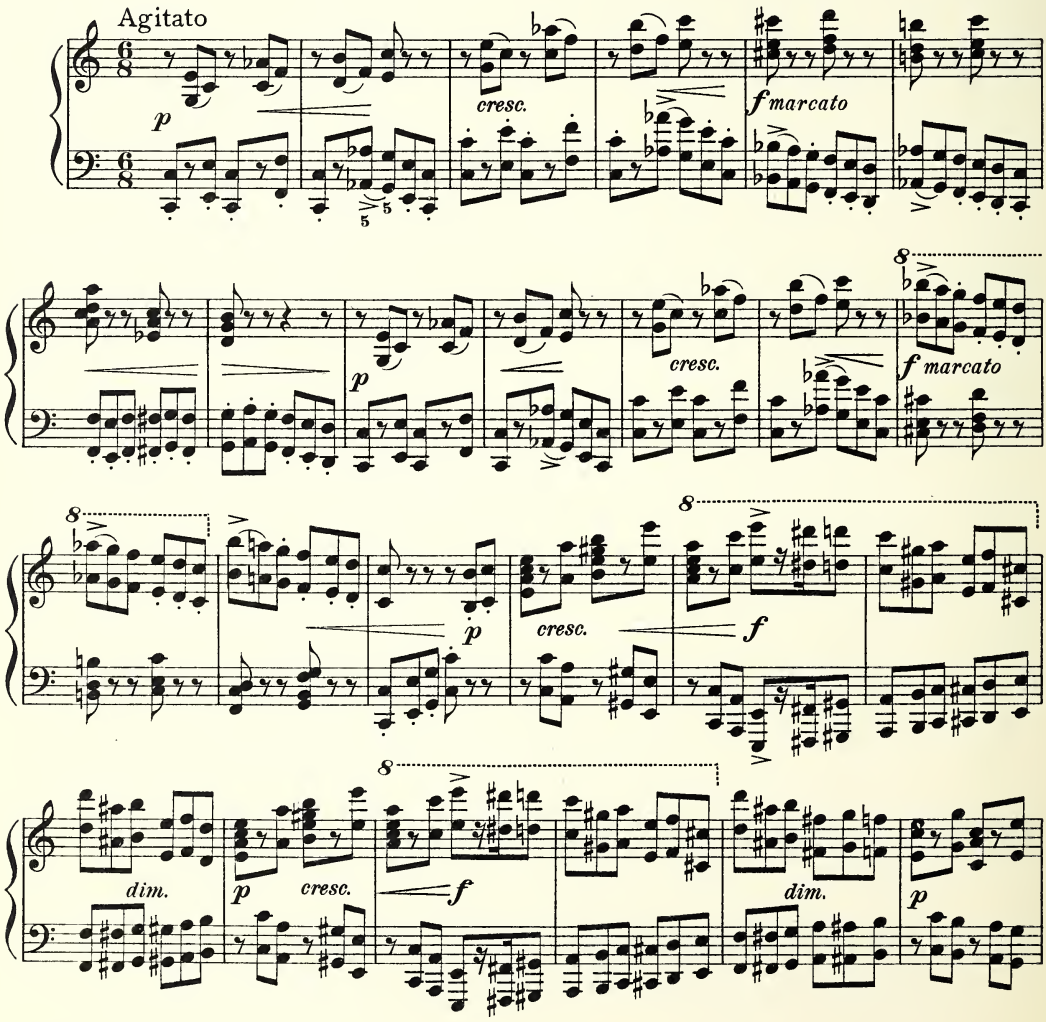


Mit Ausnahme der wenigen mit *legato* bezeichneten Stellen ist dieses Stück *staccato* zu üben.
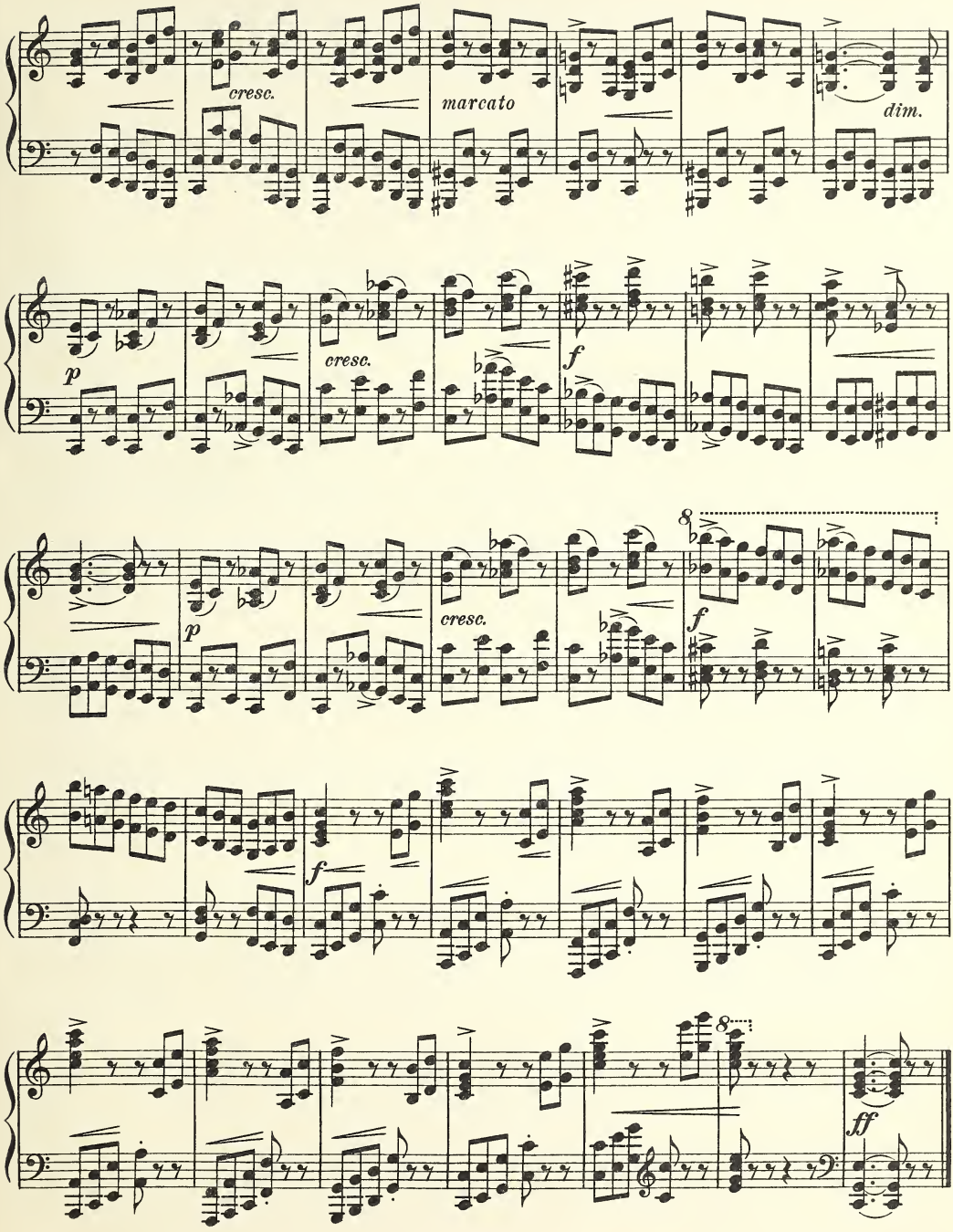
Oktaven-Gänge, wie diese:



ratet der Verfasser mit folgenden Akzenten zu üben:
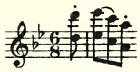


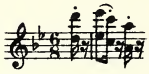



cresc.
marcato
dim.
p
cresc.
f
p
cresc.
f
8
f
8
ff

No. 5

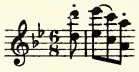
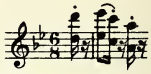
The fingering indicated, 1-5 throughout, is to be followed exactly. In the case of the slurred octaves a dexterous withdrawal of the hand is to be assiduously practised.

Passages like the following
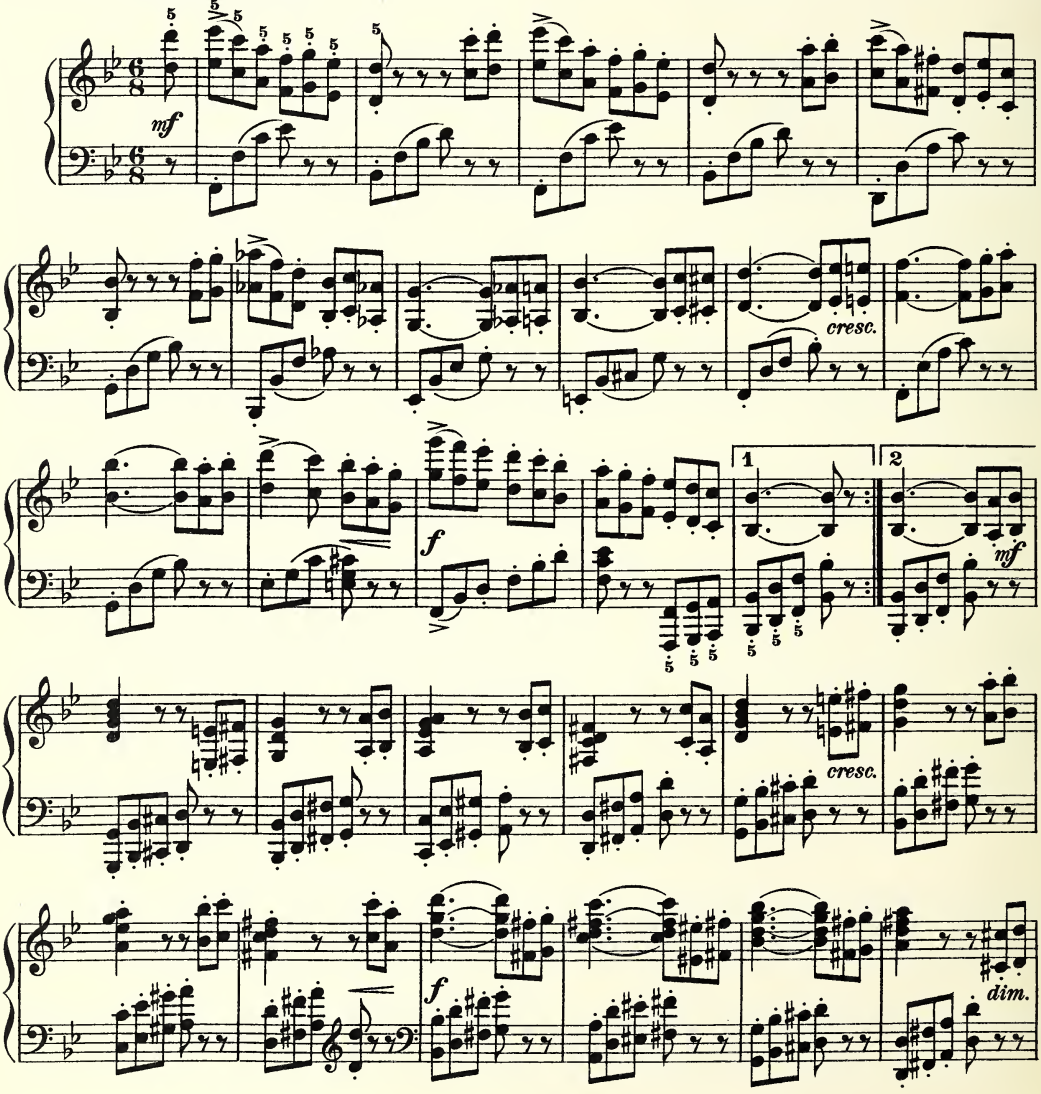
 are to be played thus: 

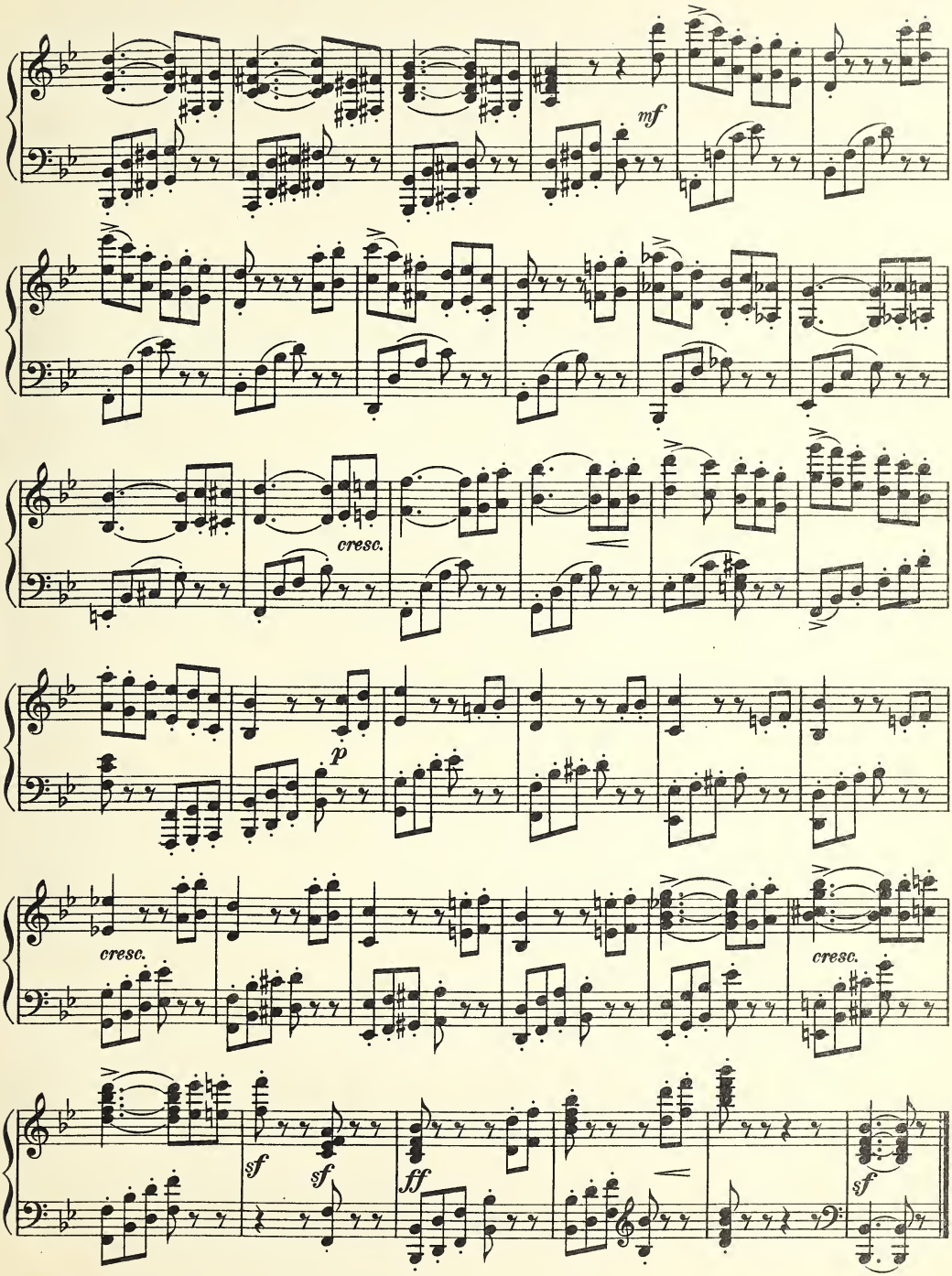
Der vorgeschriebene Fingersatz (durchweg 1-5) ist genau zu befolgen. Bei den gebundenen Oktaven ist das geschickte Fortziehen der Hand von der einen Oktave zur anderen sehr zu üben.

Stellen, wie folgende:

 sind so auszuführen: 

Allegro giocoso
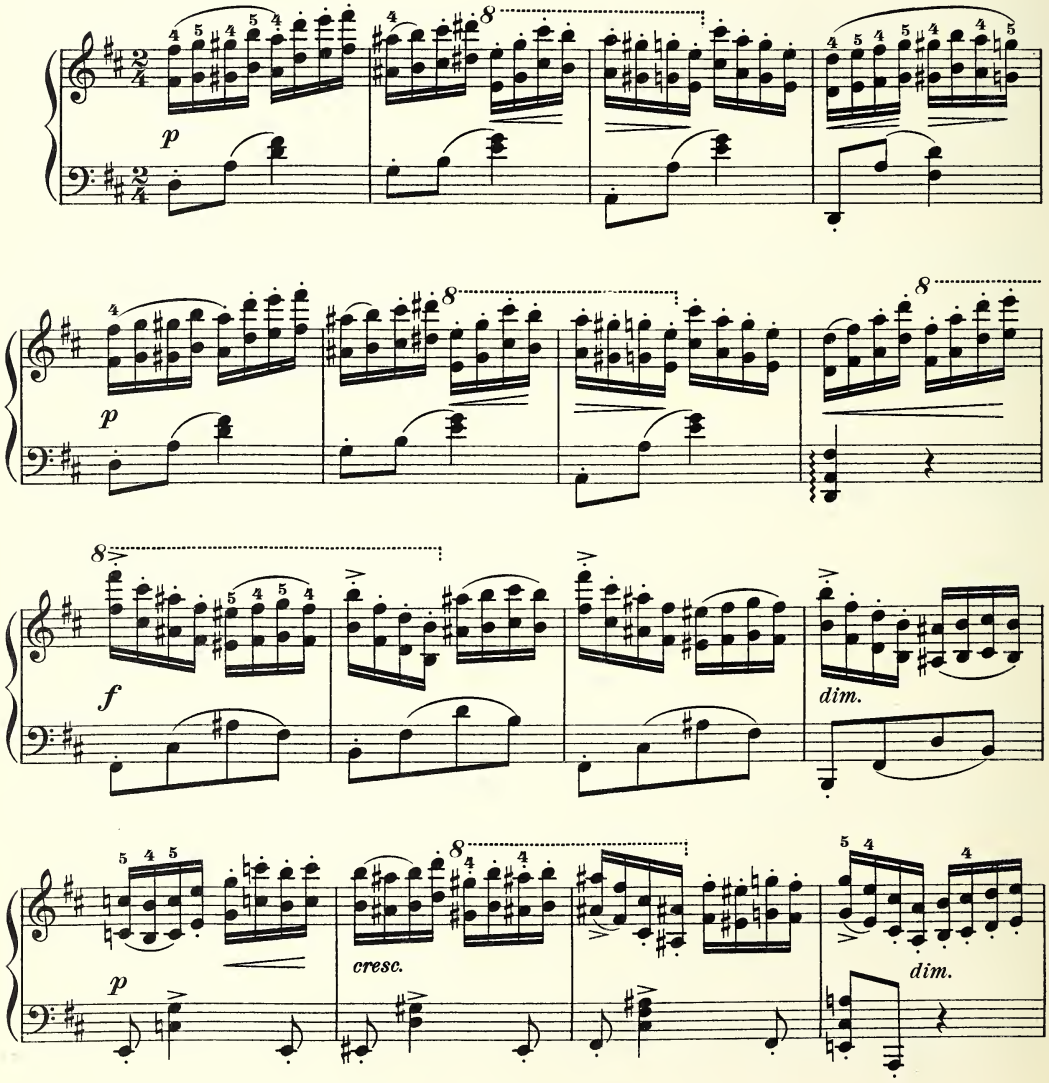



mf
cresc.
p
cresc.
cresc.
sf
sf
ff
sf
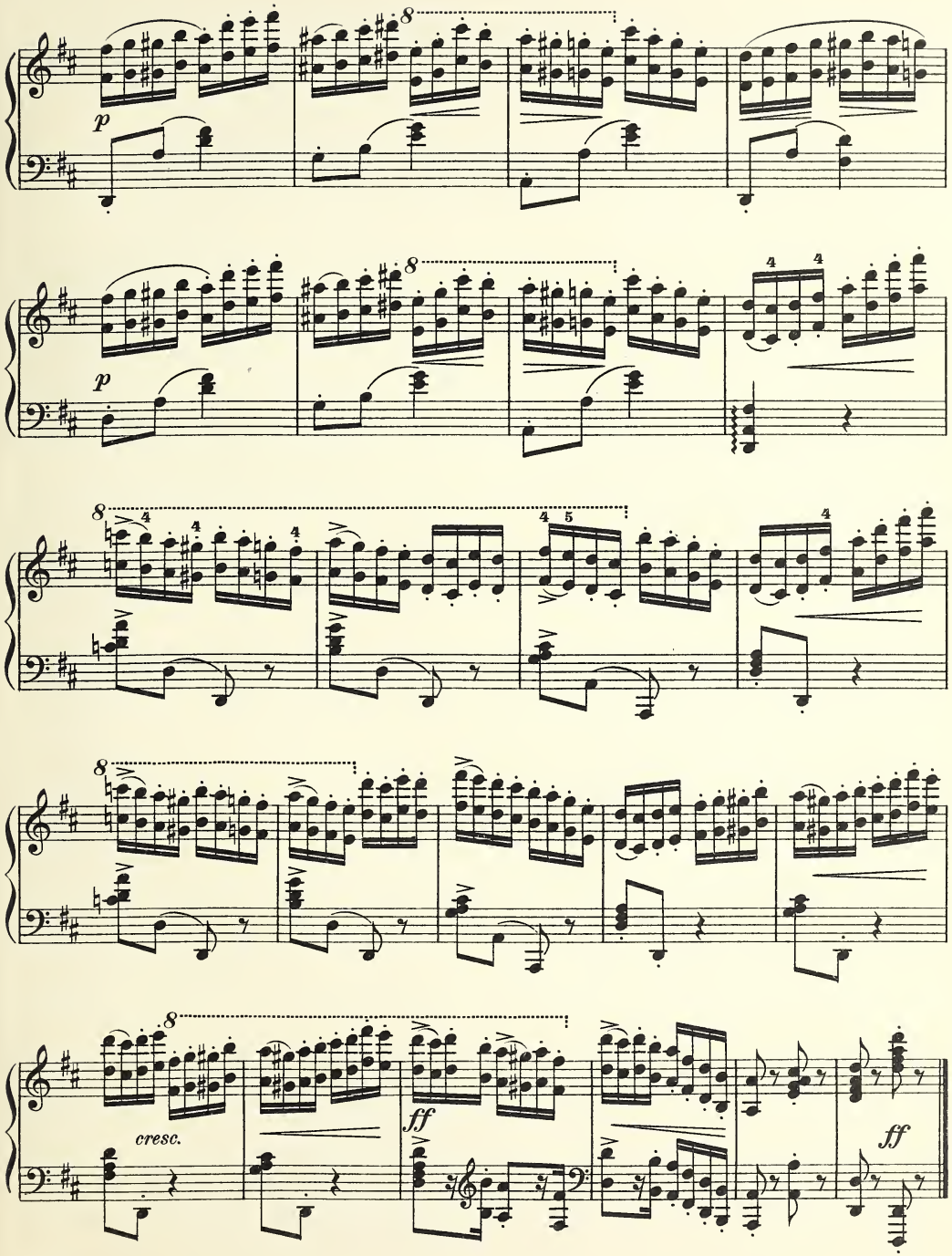
No. 6

This piece is to be practised with the phrasing indicated, and the fingering 1-4 should be employed for the black keys. The *staccato* octaves are to be struck very lightly.

Dieses Stück ist mit der vorgeschriebenen Phrasirung zu üben, mit dem Fingersatz 1-4 auf Obertasten. Die *Staccato*-Oktaven sind sehr leicht anzuschlagen.

Con leggierezza




p
8
p
8
4 4
8
4 5
4
8
8
cresc.
ff
ff

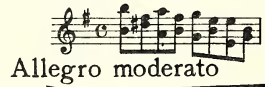
No. 7
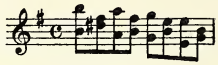
Strict attention should be paid to making the octaves prominent as well as to attacking the alternate chords lightly.

The composer cautions the student against falling into the following error when playing:

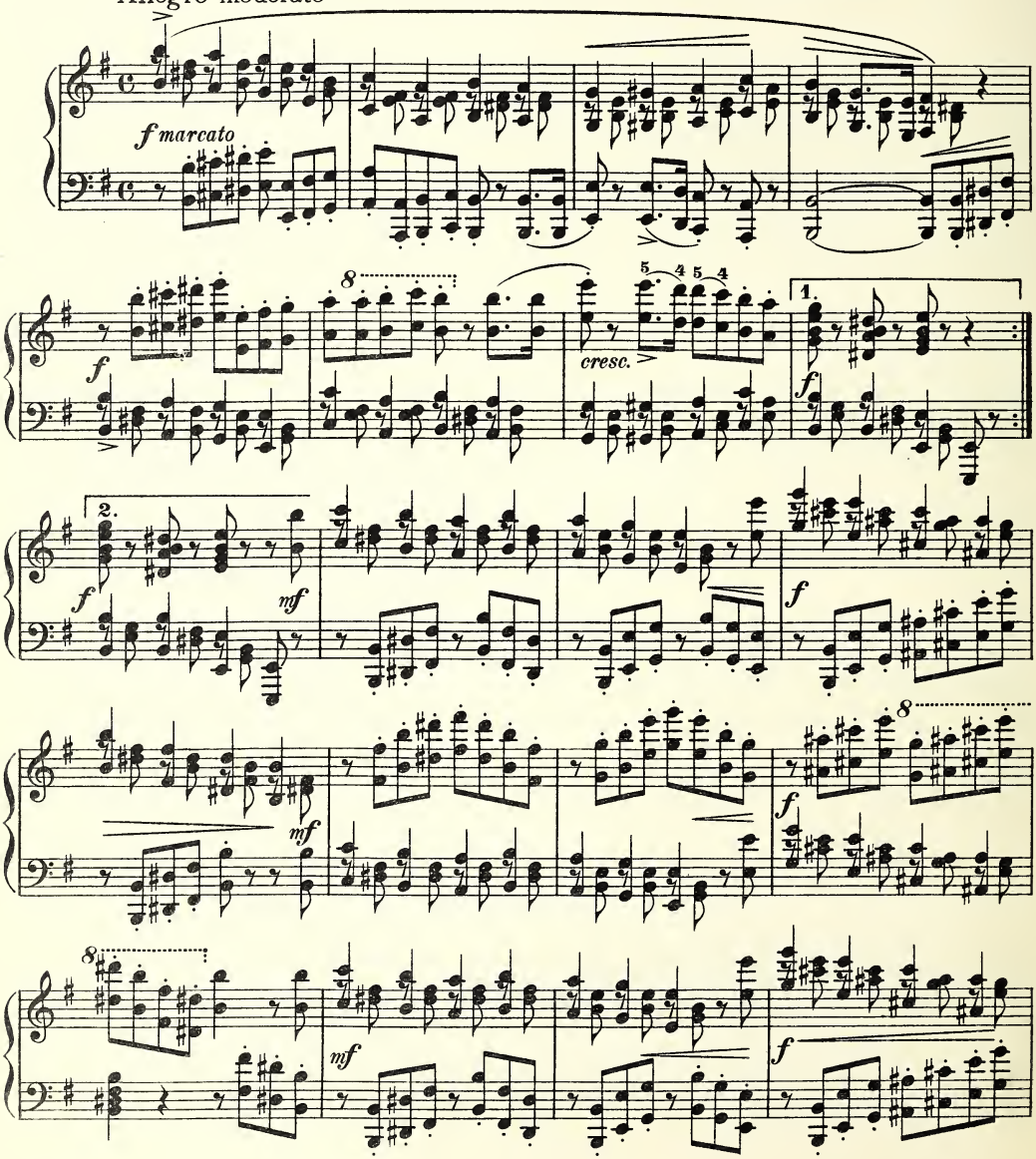
Auf das Hervorheben der Oktaven, sowie auf ein leichteres Anschlagen der Nebengriffe, ist genau zu achten.
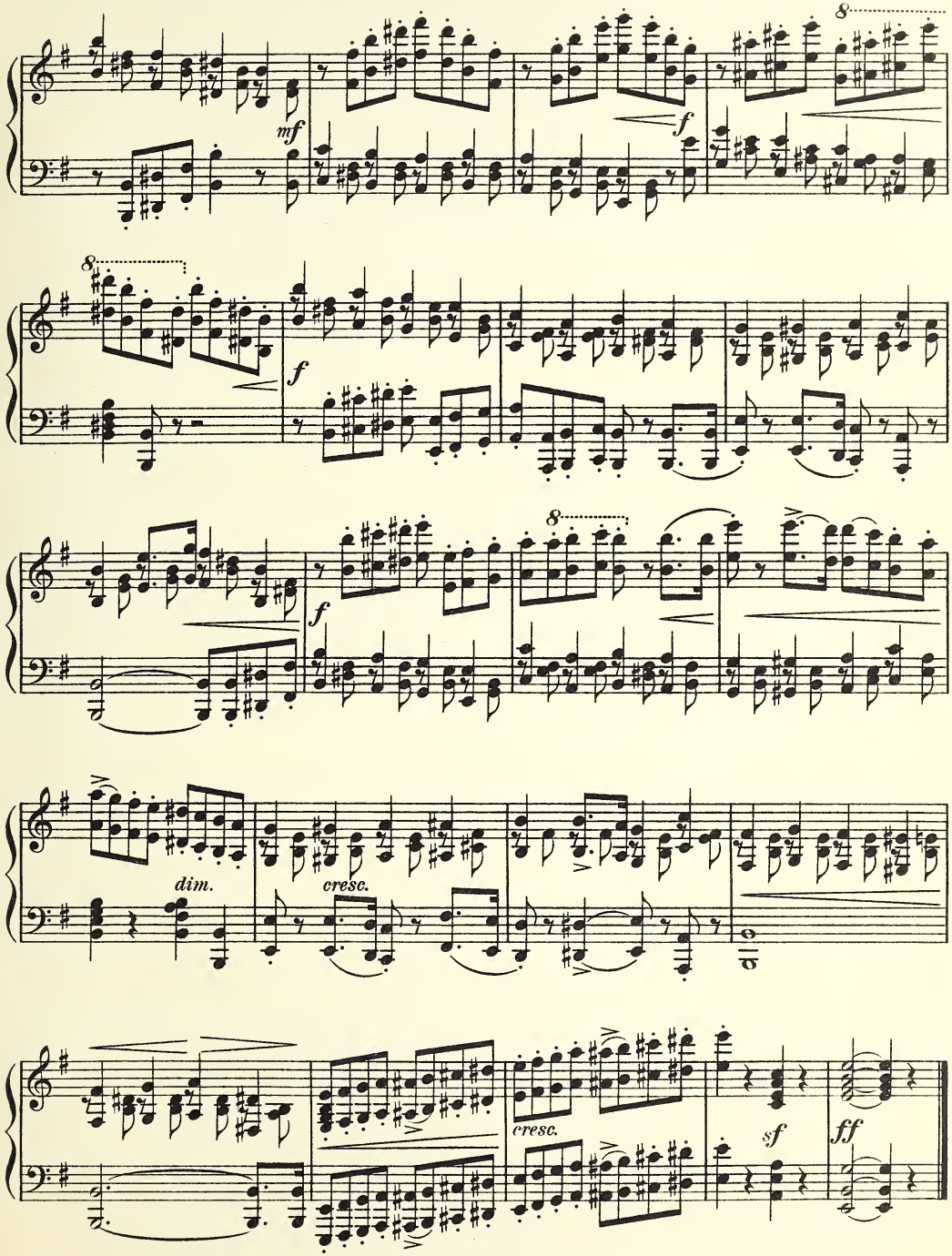
Der Verfasser warnt vor folgender Ausführung.





Allegro moderato

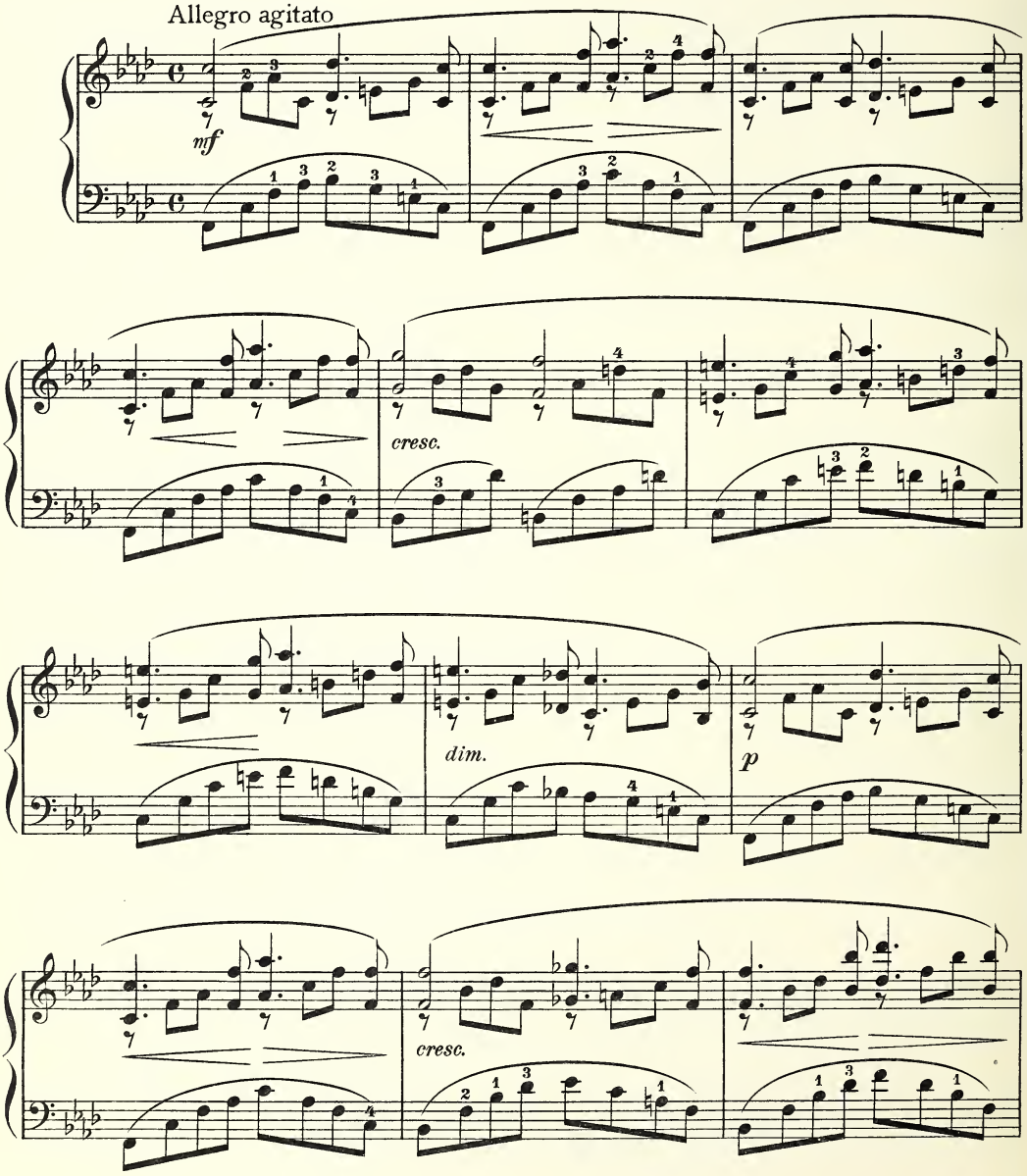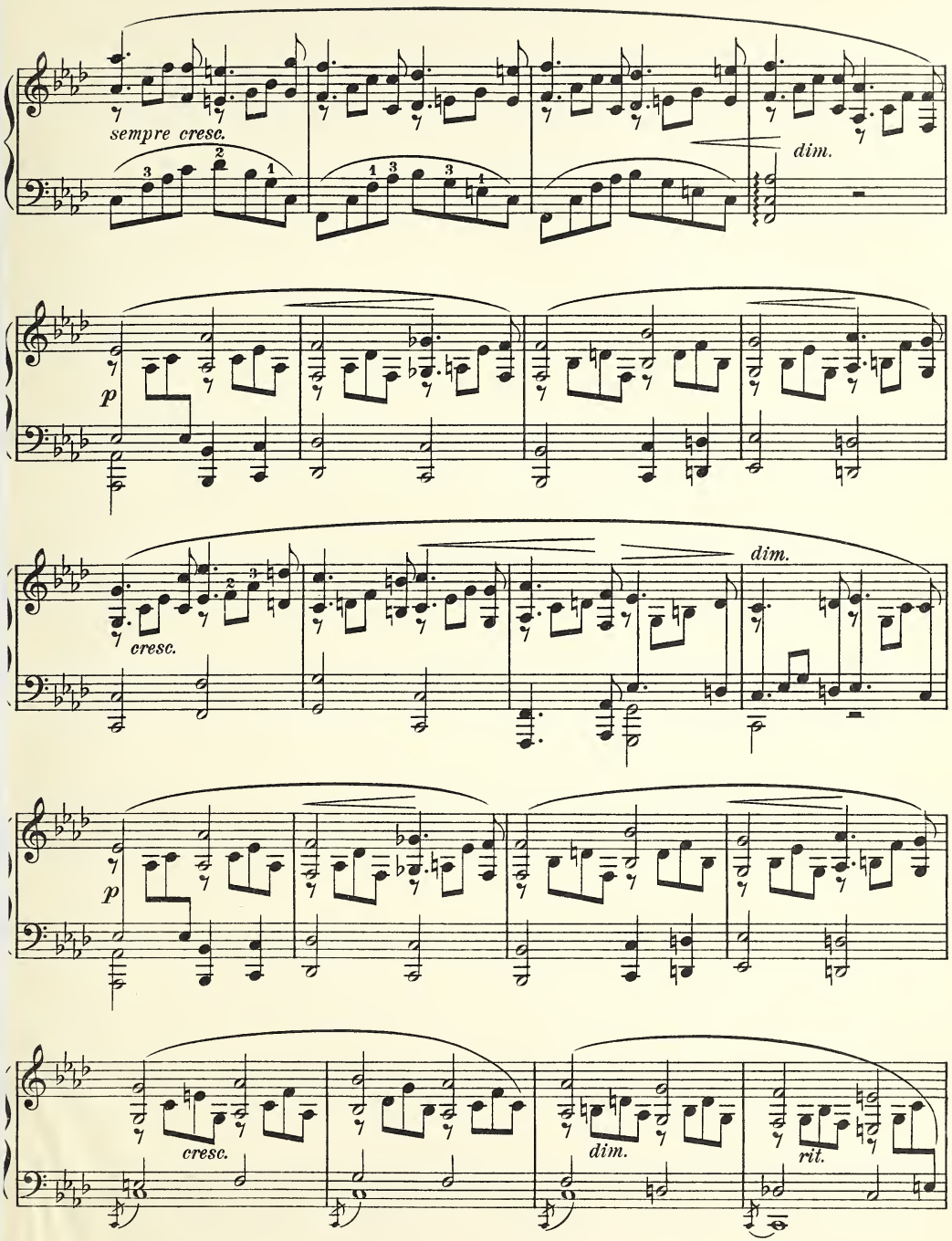



8
mf
f
8
f
8
f
dim.
cresc.
cresc.
sf
ff
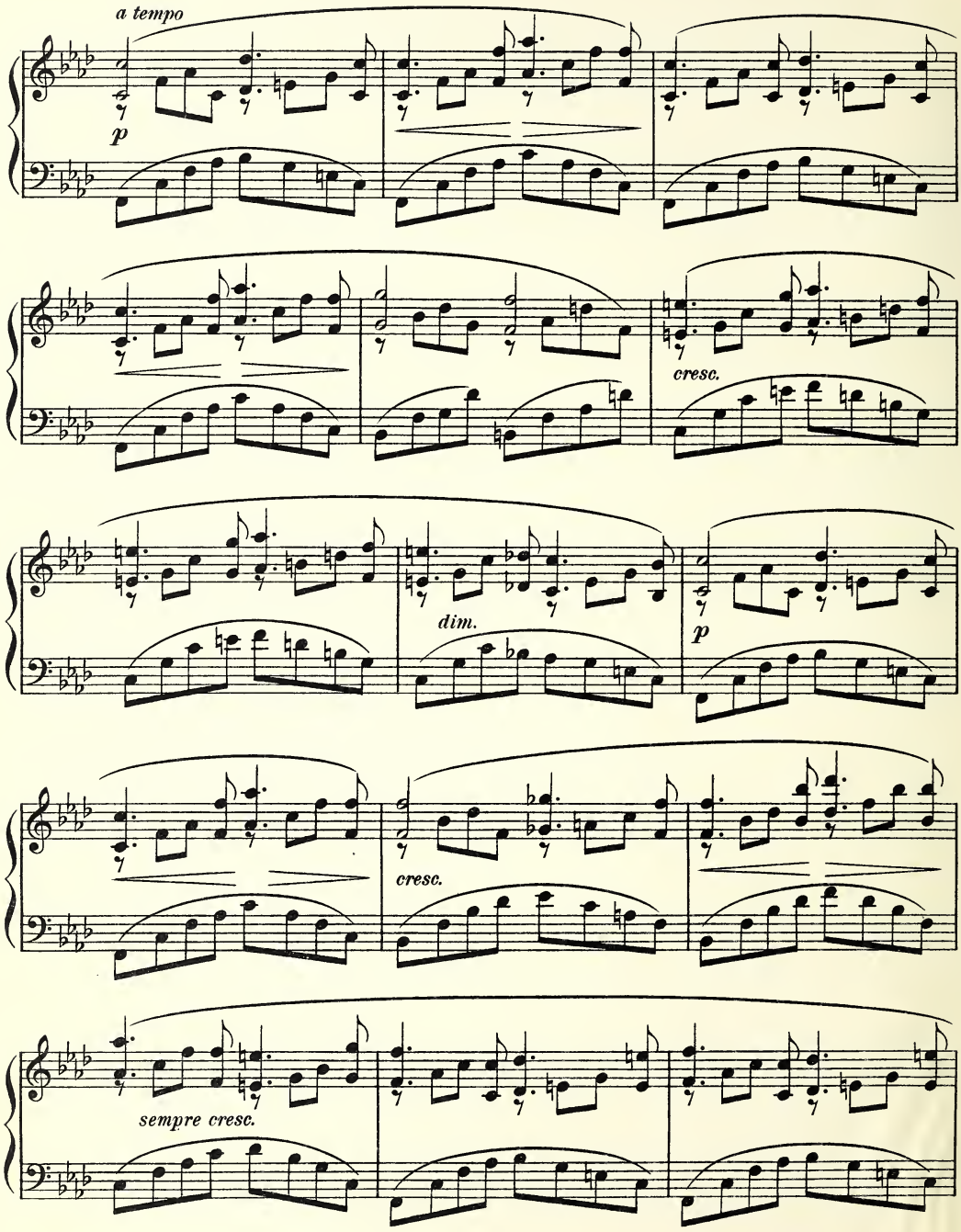
No. 8
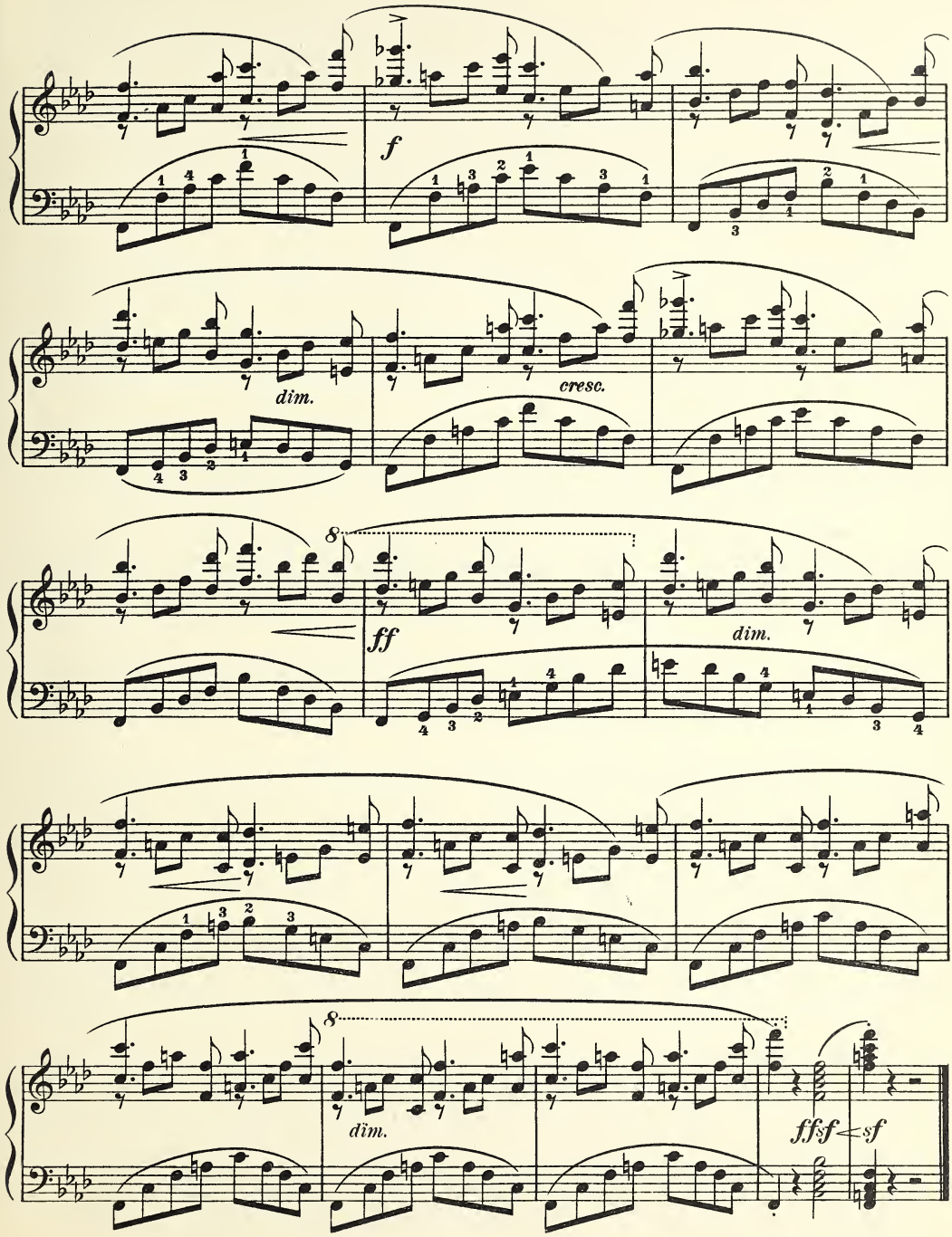
In this piece equal attention must be paid to the octaves as in the preceding number.

Dieselbe Aufmerksamkeit, wie in No. 7, ist auch hier den Oktaven zuzuwenden.




sempre cresc.
dim.
p
cresc.
dim.
p
cresc.
dim.
rit.

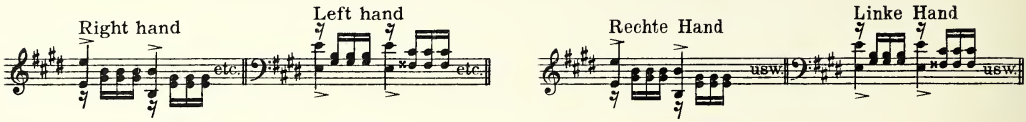

a tempo
p
cresc.
dim.
p
cresc.
sempre cresc.

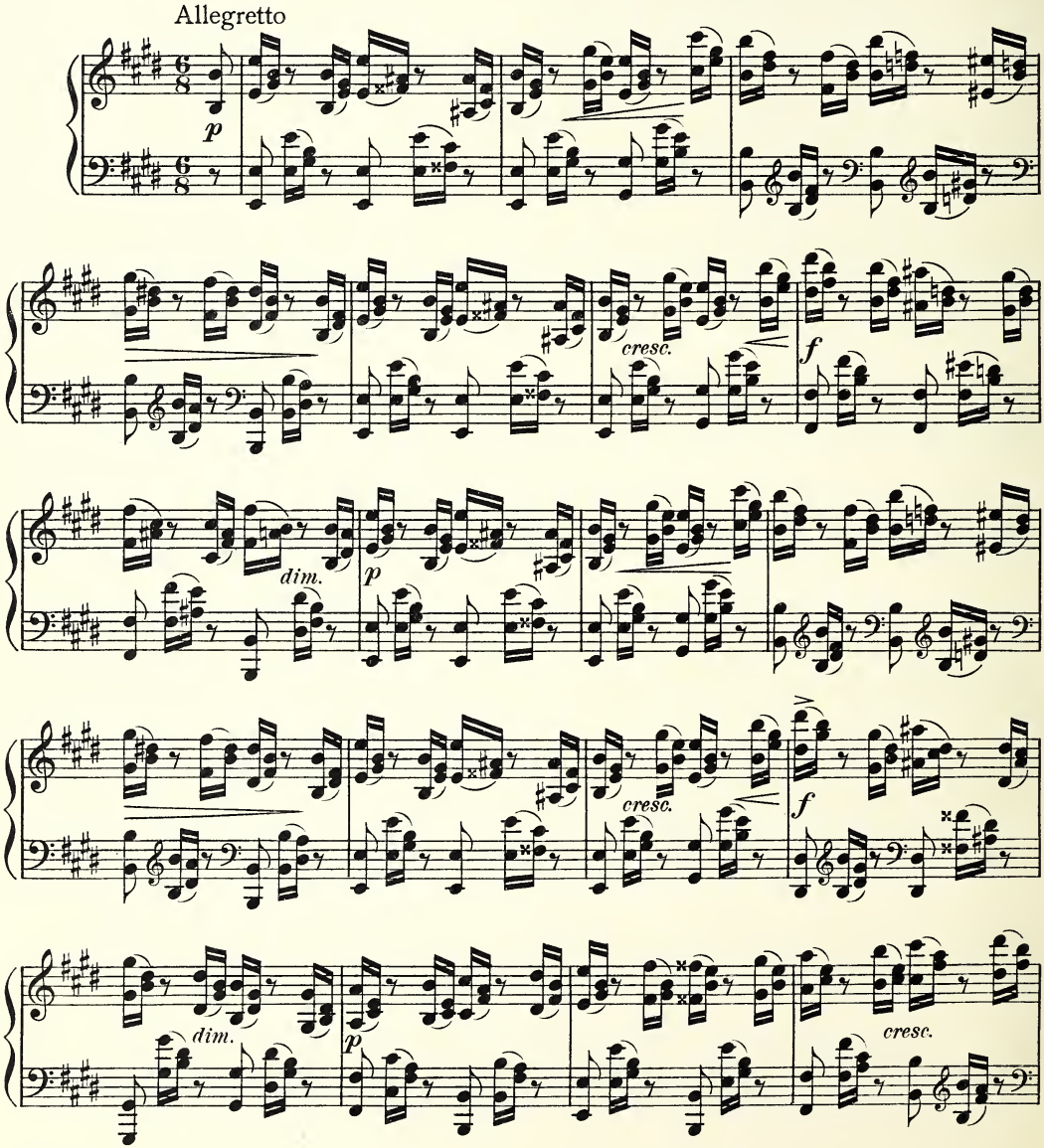

f
dim.
cresc.
8
ff
dim.
8
dim.
ff sf
sf

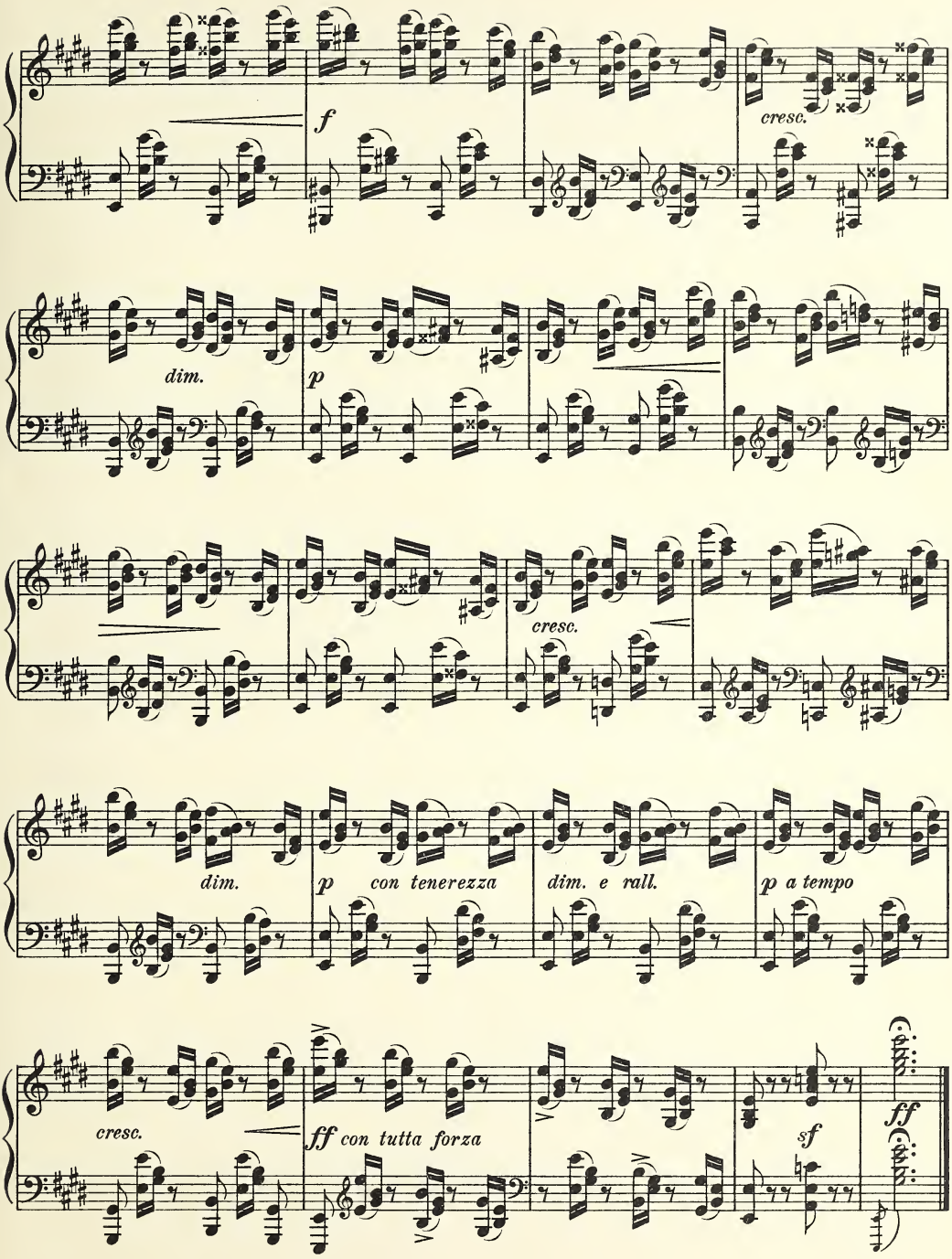
No. 9

The composer recommends the following preliminary exercise to precede the study of this piece:

Der Verfasser rathet für dieses Stück zu folgender Vorübung:
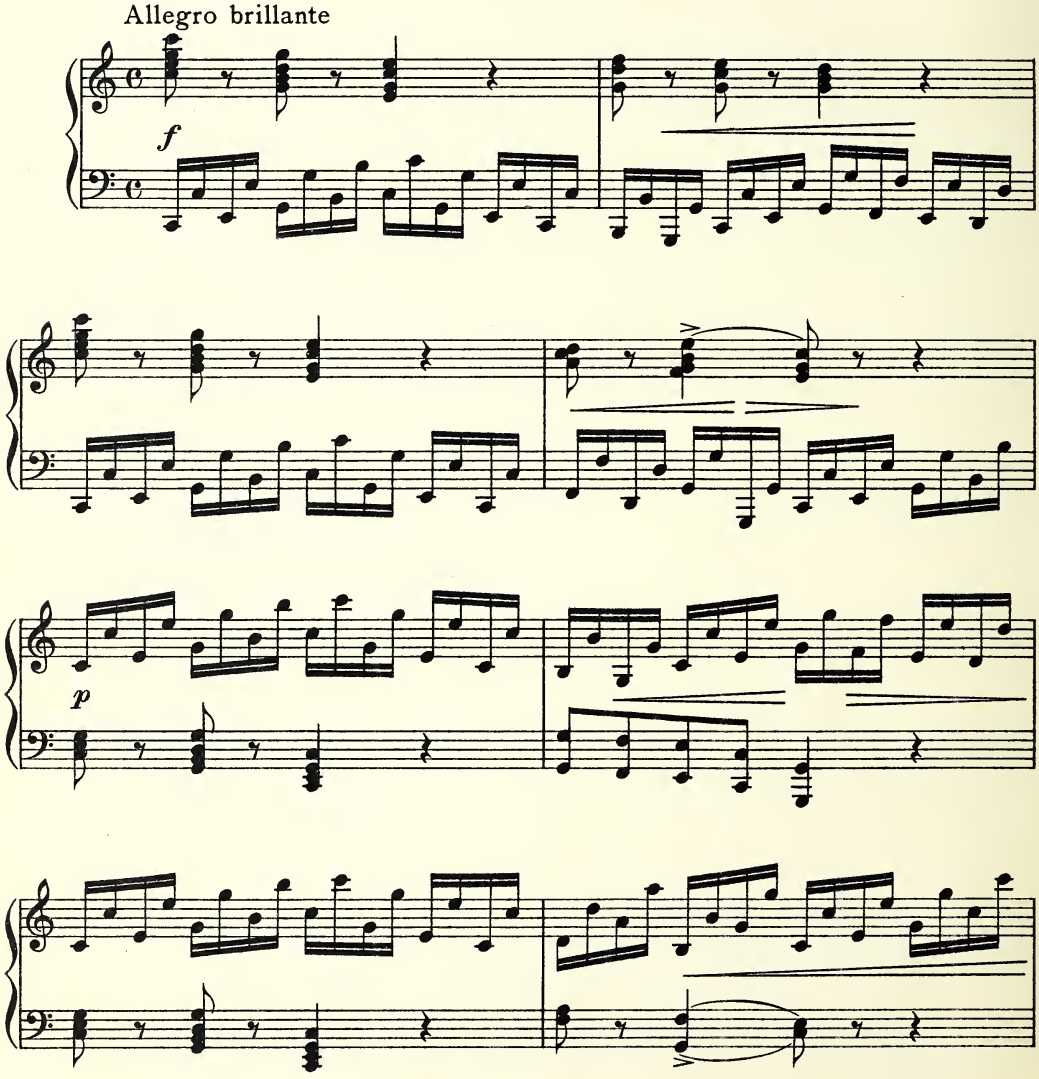




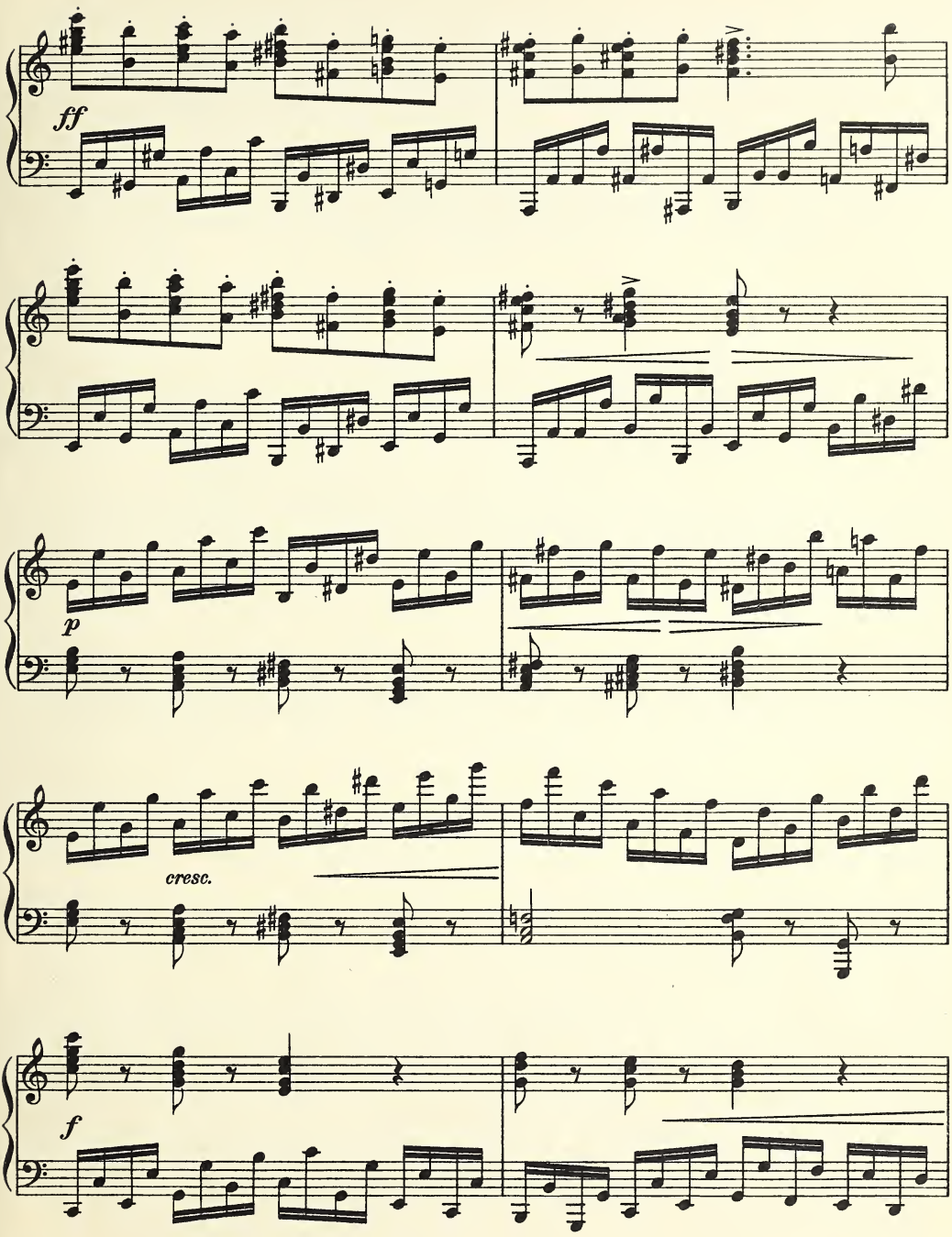

f
cresc.
dim.
p
cresc.
dim.
p con tenerezza
dim. e rall.
p a tempo
cresc.
ff con tutta forza
sf
ff
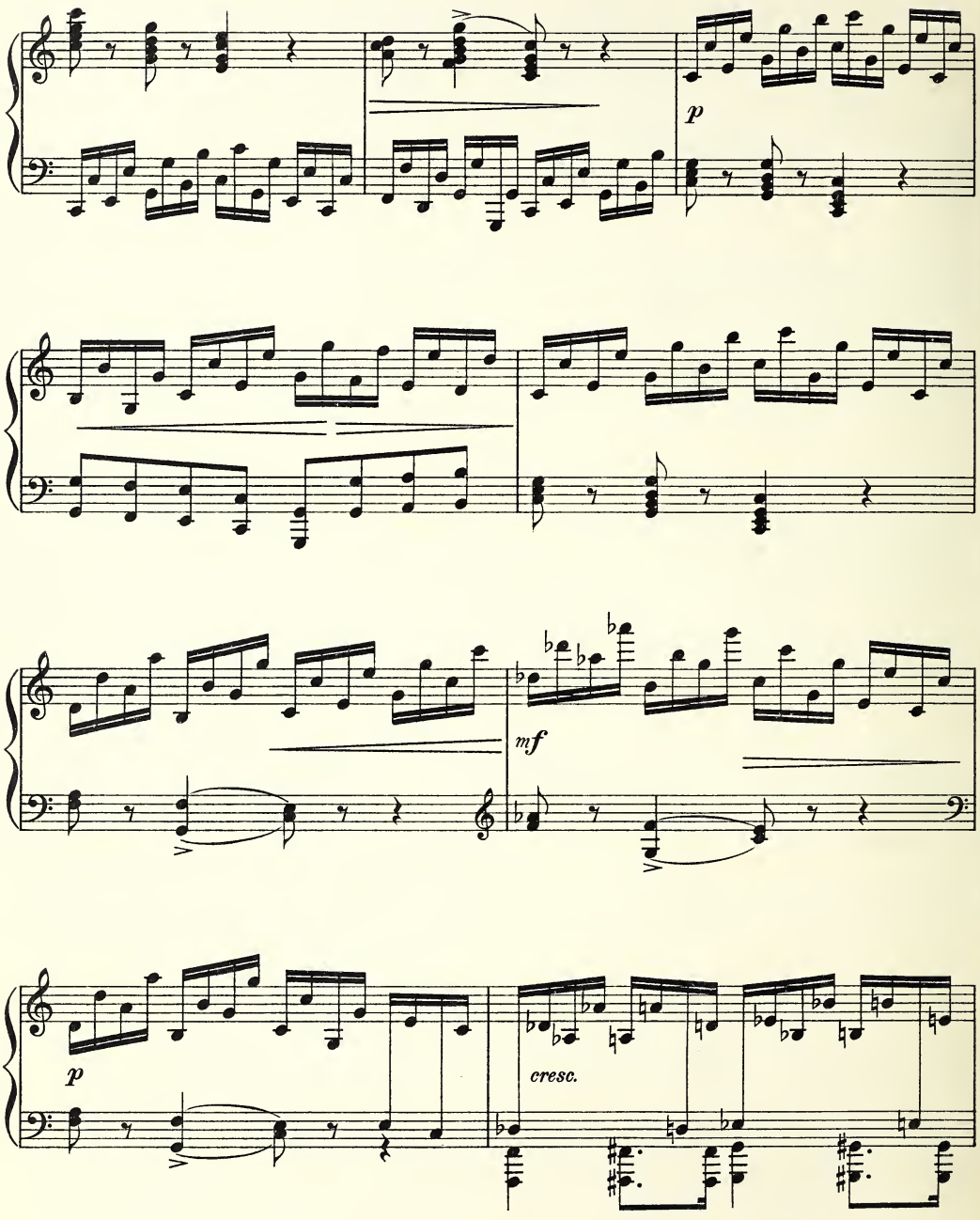
No. 10
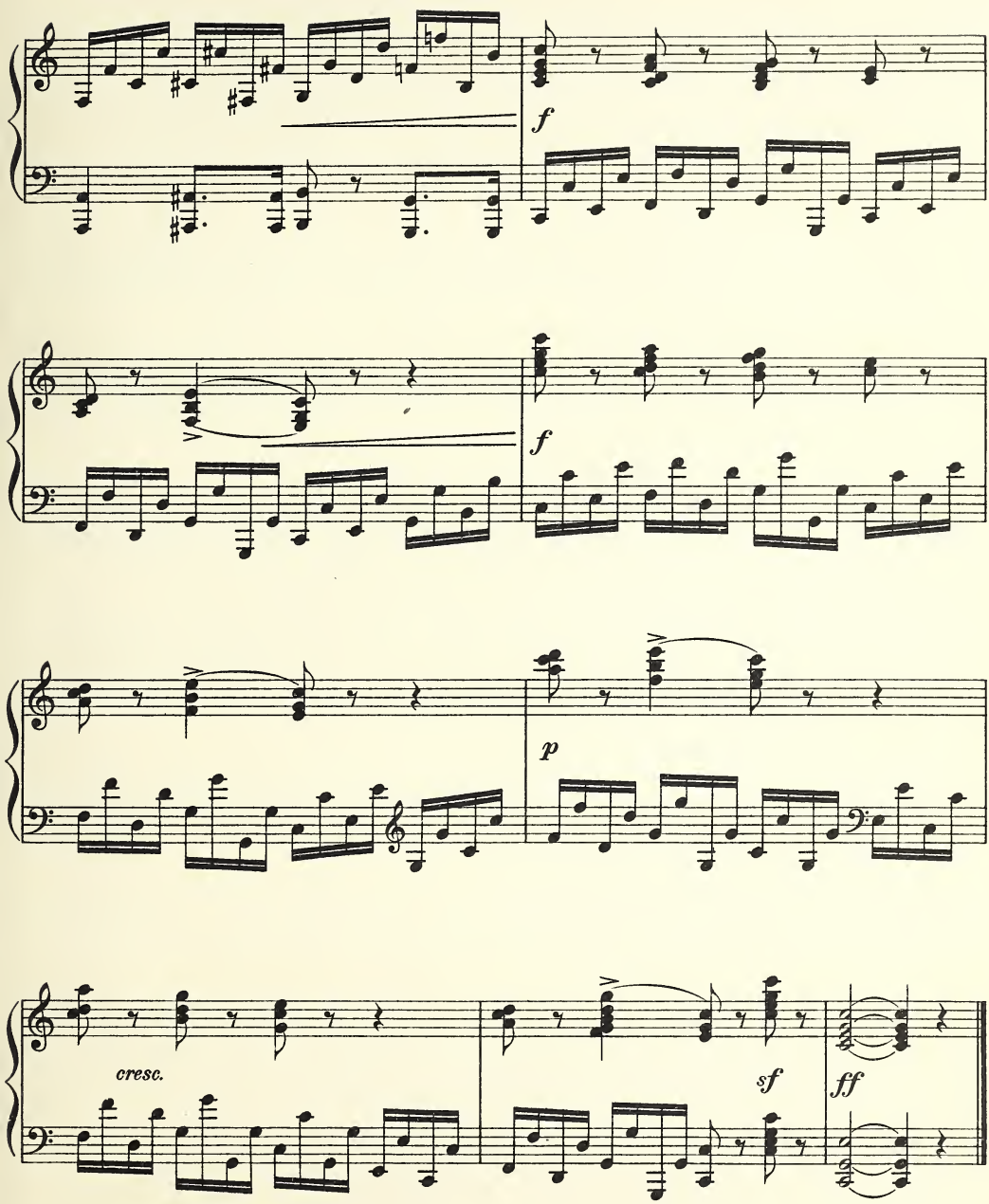
Broken and arpeggiated octaves in both hands must be practised *staccato* in the first instance, and then *legato*. In playing *legato* octaves the rule holds good, that the thumb in the right hand and the fifth finger in the left, must be lifted high and swung down upon the keys.

Die gebrochenen oder arpeggirten Oktaven müssen in beiden Händen zuerst *staccato,* dann *legato* geübt werden. Für letztere Ausführung gelte als Regel, dass in der rechten Hand der Daumen, in der linken der 5te Finger hoch von oben auf die Tasten geworfen werden müssen.




ff
p
cresc.
f

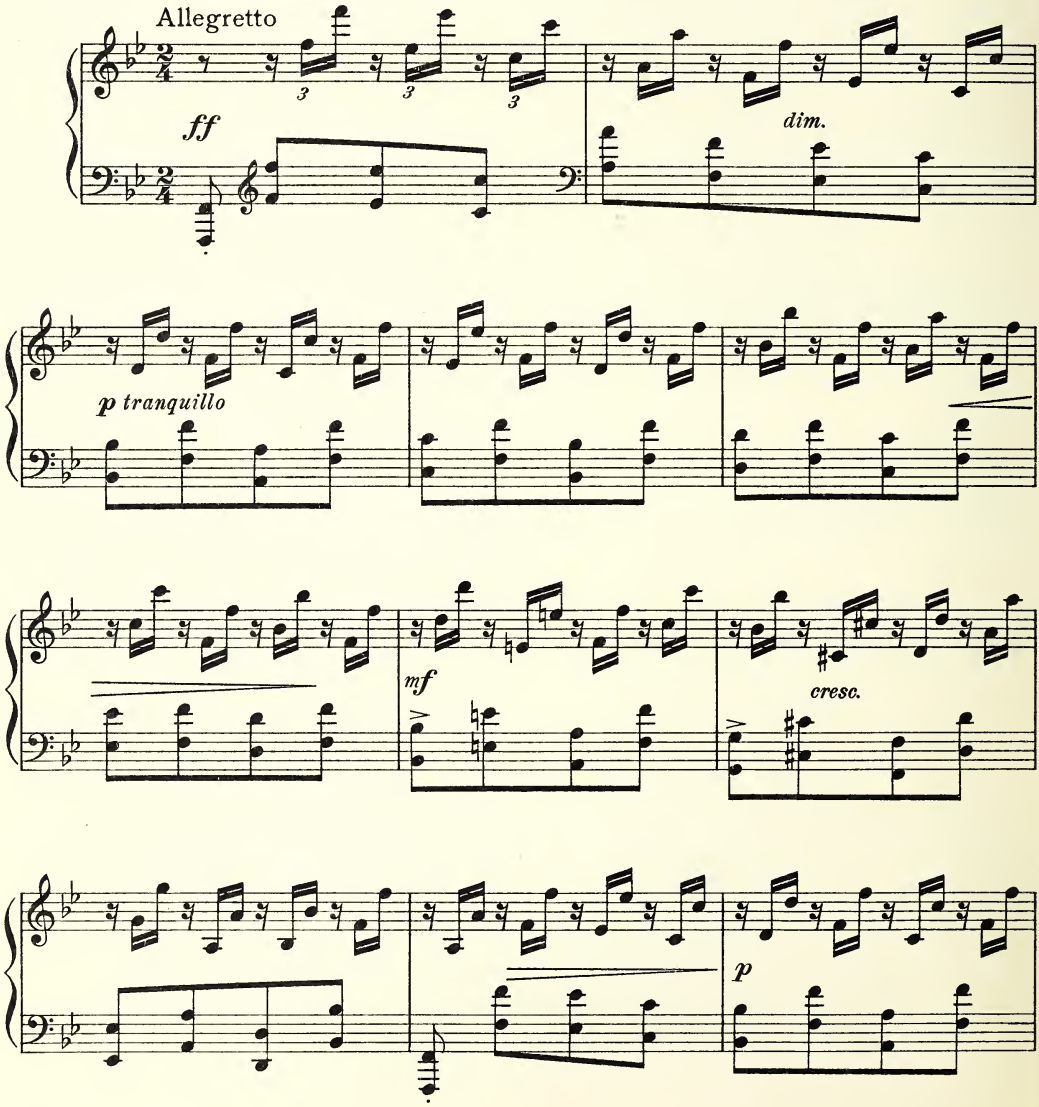

p
mf
p
cresc.

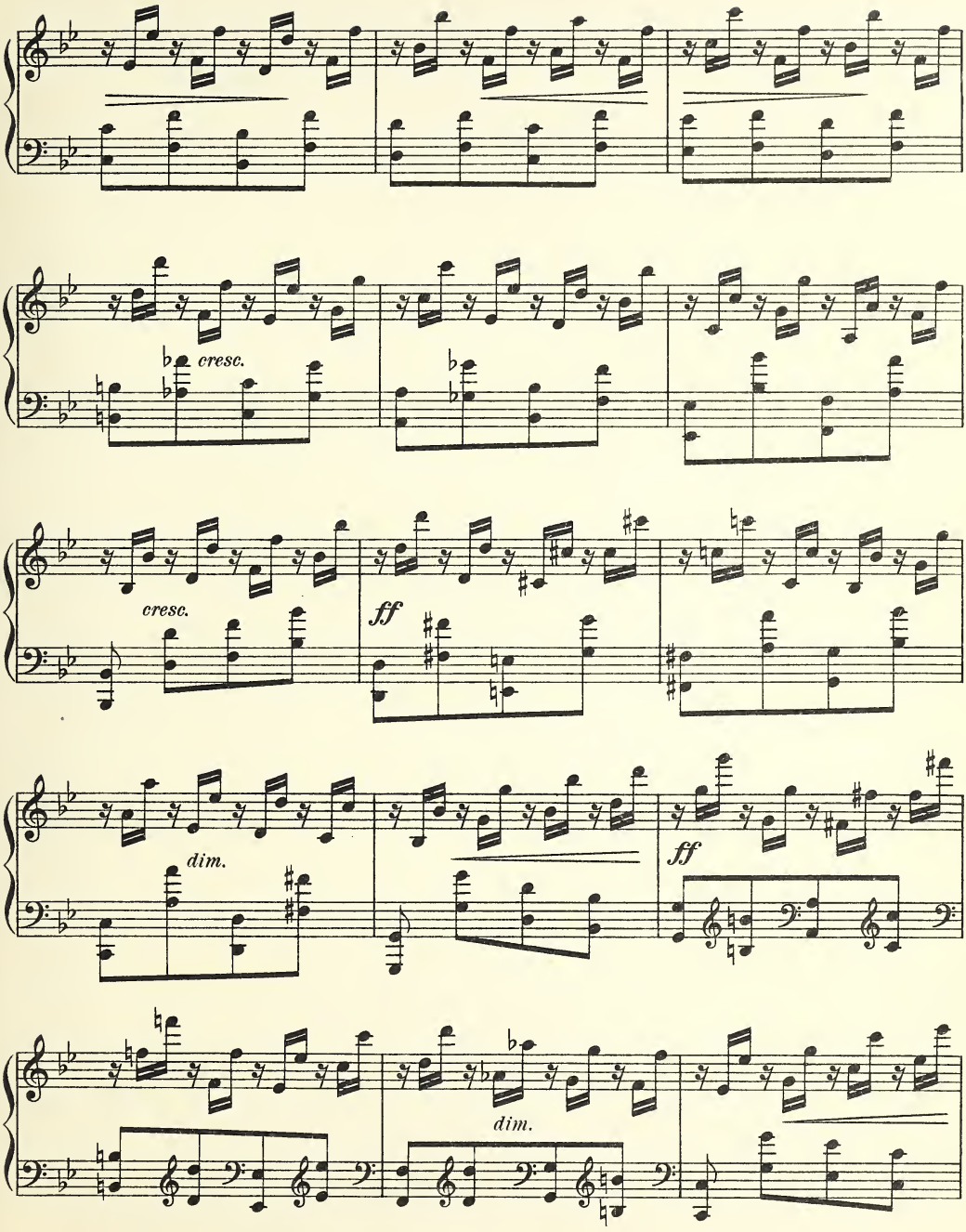

f
f
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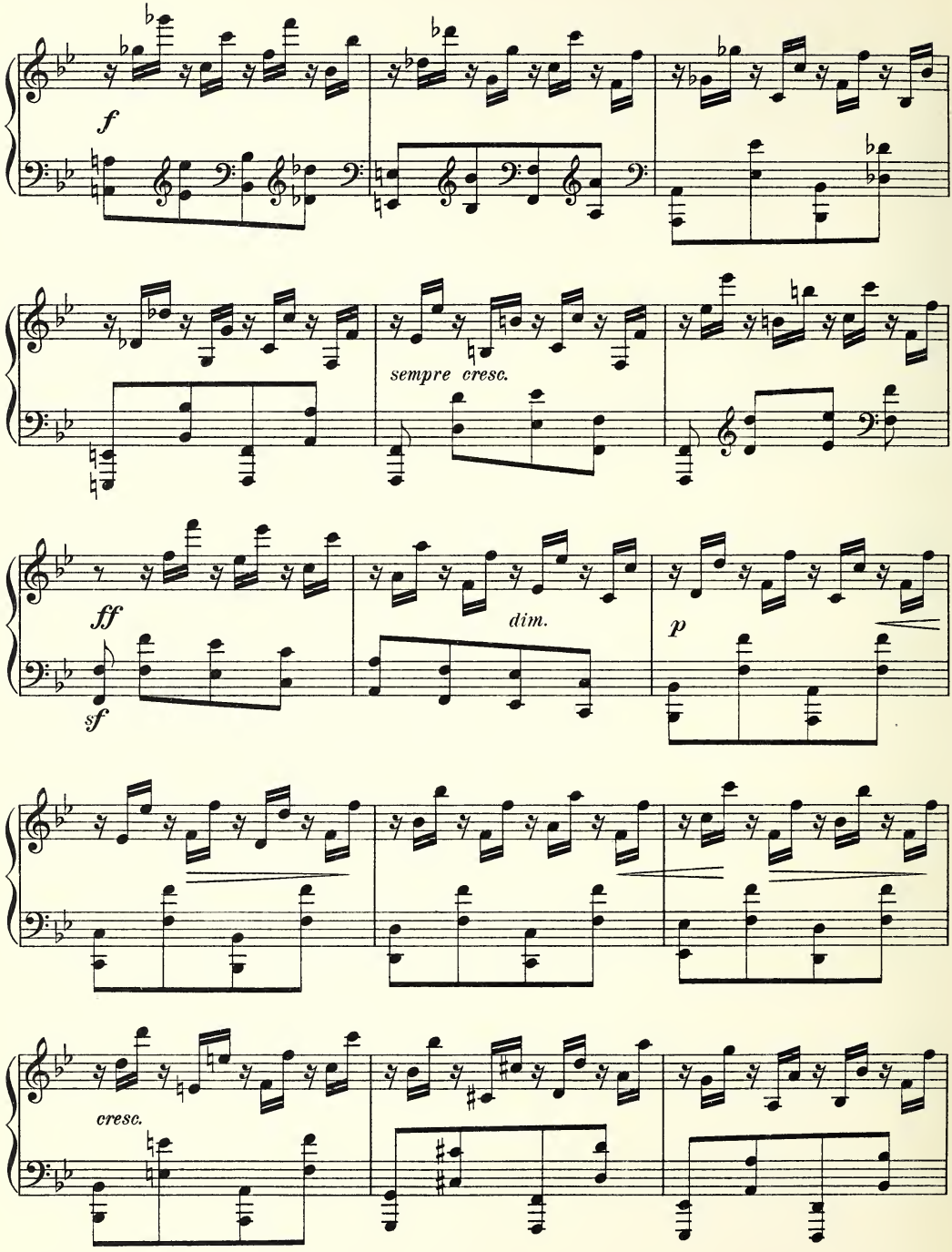
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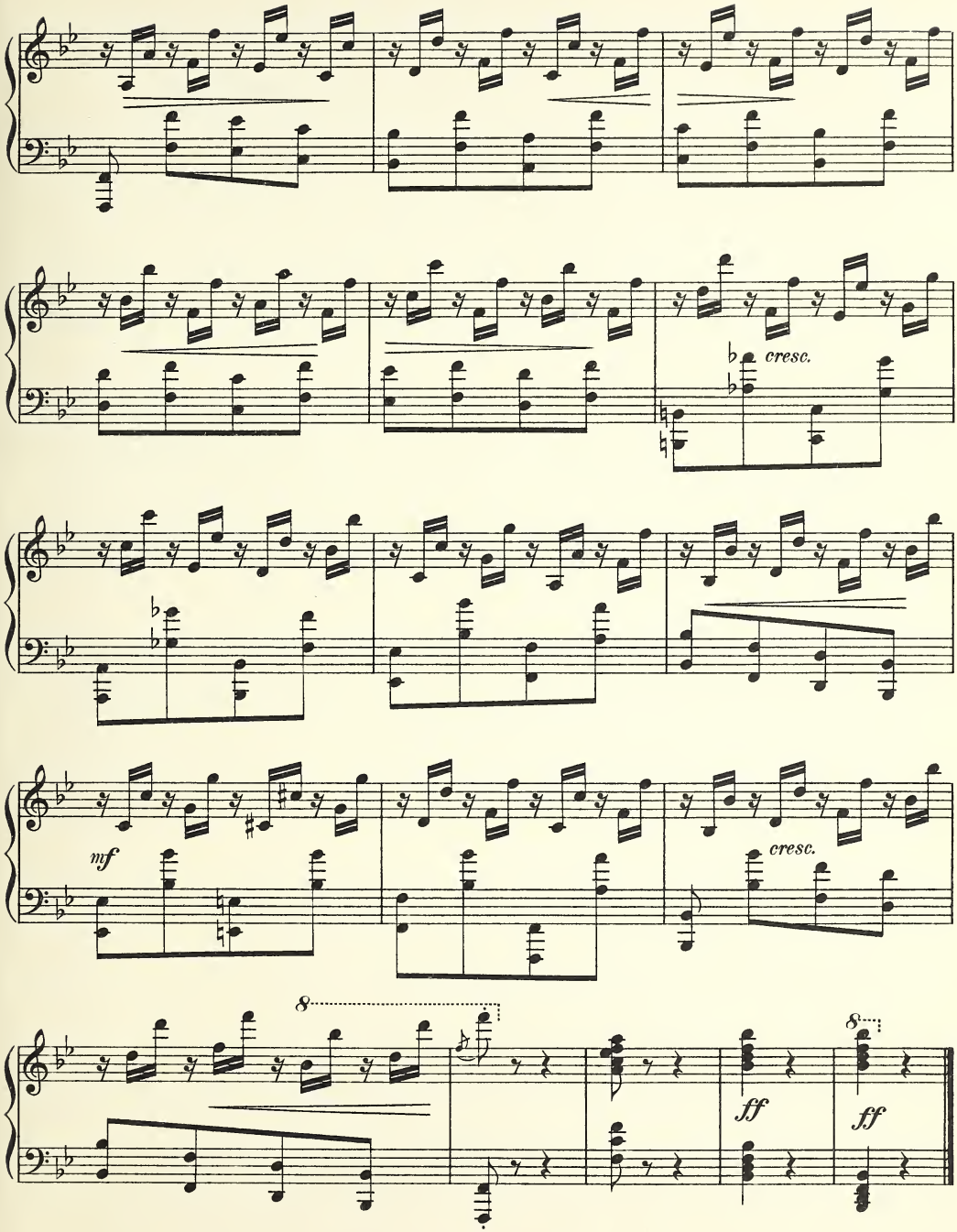
This number should be played with an exceedingly loose wrist and in an unhurried tempo. The broken octaves in the right hand should produce an effect of extreme lightness.

Dieses Stück ist mit sehr losem Handgelenk und in ruhigem Tempo zu spielen. Sehr leicht müssen die gebrochenen Oktaven in der rechten Hand klingen.
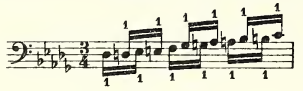



cresc.
cresc.
ff
dim.
ff
dim.


f
sempre cresc.
ff
dim.
p
sf
cresc.
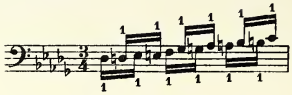

cresc.
mf
cresc.
8
8
ff
ff

No. 12
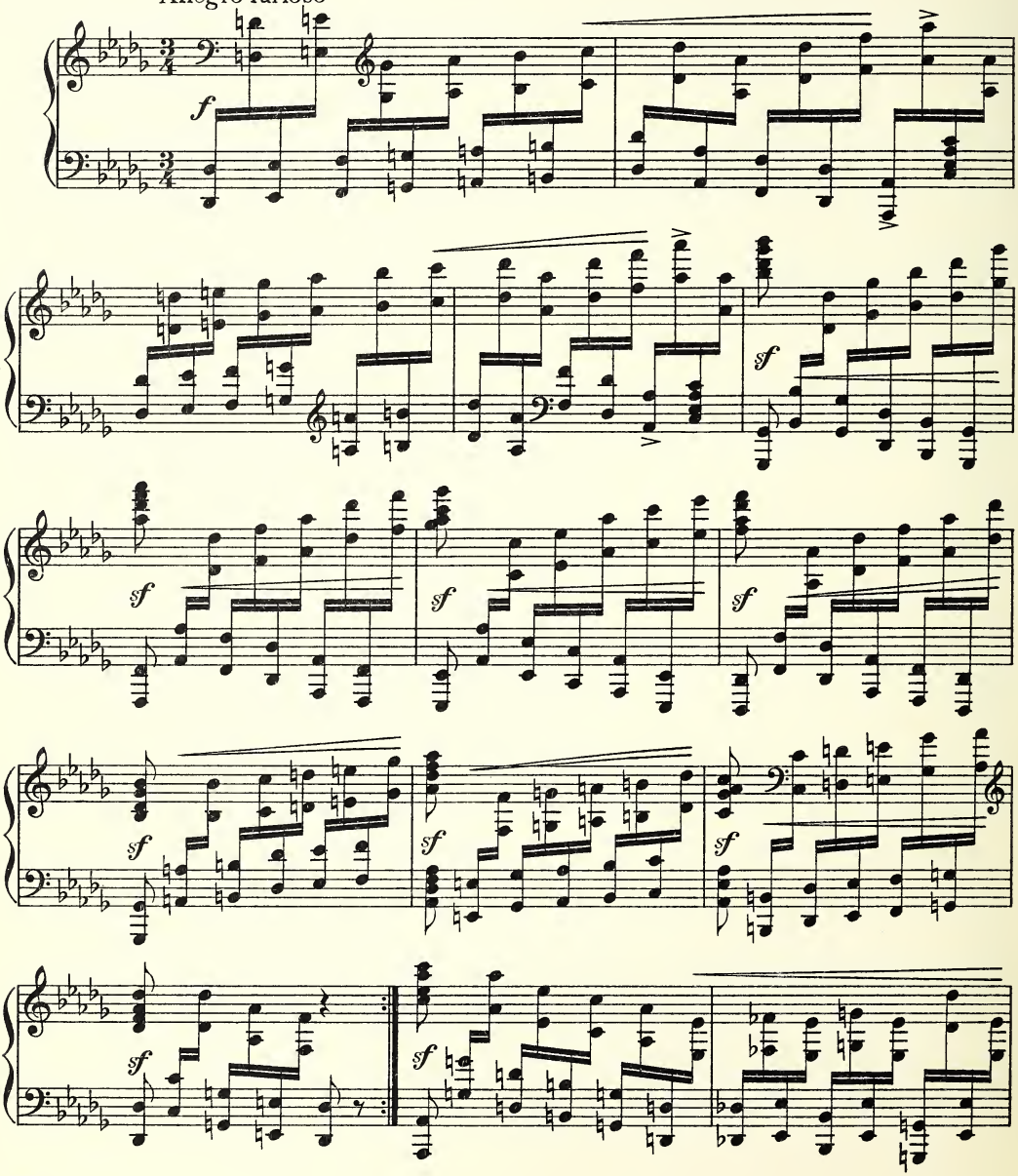
The study of this piece will be facilitated by the use of the following preliminary exercise:
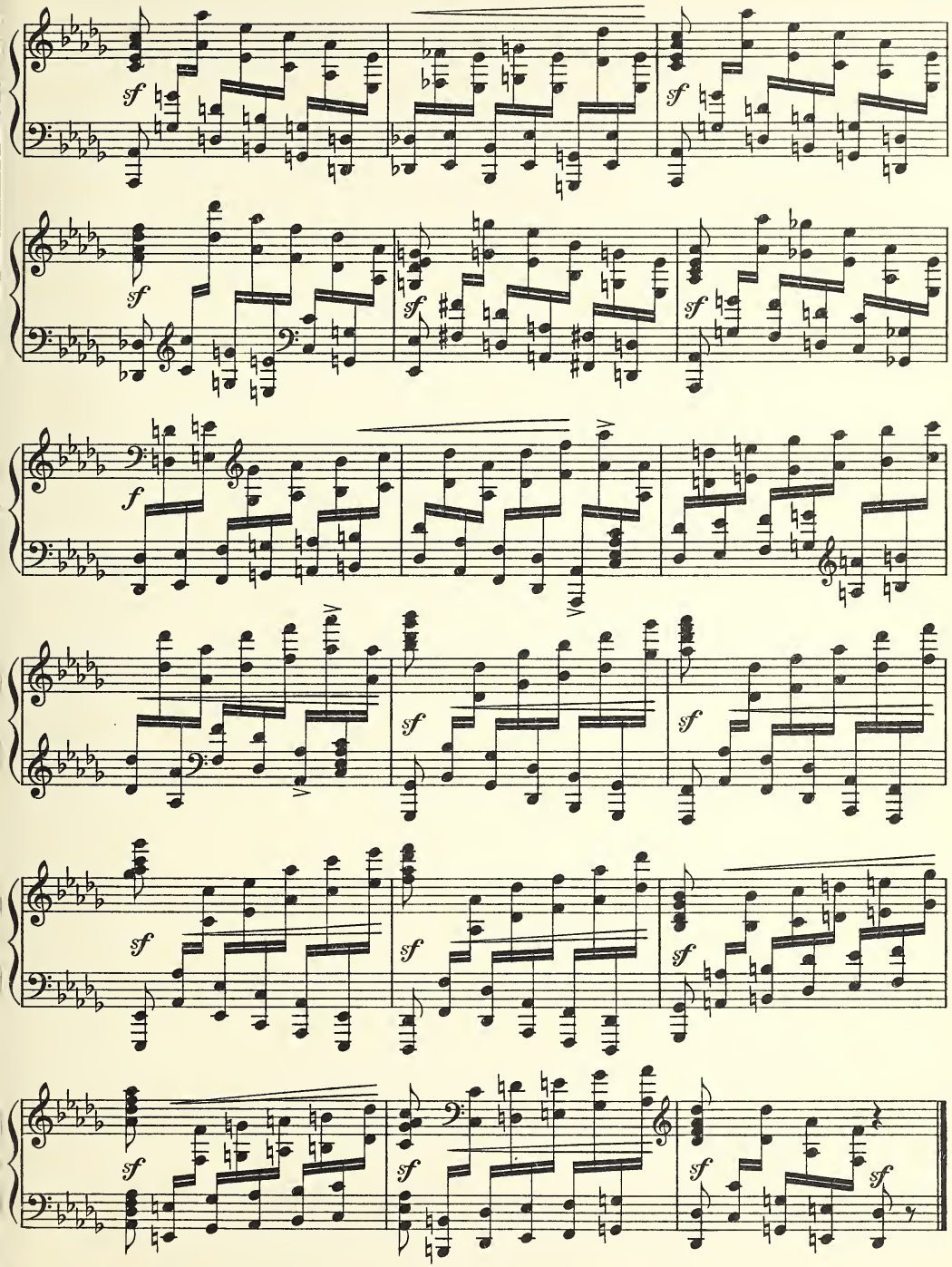


Folgende Vorübung wird das Einüben dieses Stückes fördern.



Allegro furioso




sf
f

PTLP Review:
Brittle
Acid Free

Child's First Music Book

A Modern and Practical Instruction Book for Children

By John M. Williams

With Rhymes by NINA V. WRIGHT and MRS. JOHN WRIGHT

(*Schirmer's Scholastic Series, Vol. 79*)

MR. WILLIAMS, in a foreword to this work, rather wisely remarks, that he "makes no rash claim to the discovery of a new 'method,' but teachers who use the book will find the manner of presentation decidedly different."

This quotation implies that this method is for those teachers, who while unwilling to deny the soundness of orthodox piano methods, are anxious to present the essentials of elementary piano study in a new and modern way.

Briefly, the method is founded upon principles that modern psychology has made pertinent in all educational matters. Its central idea, the one on which every little piece or five-finger exercise is founded, and every detail of technic rests solidly, is a full recognition of the fact that no human being can be educated by anyone else. He must do it himself, or it is never done; in other words, education is a matter of first-hand individual observation.

Exceptionally clever annotations and a wealth of photographs conjoined to the work's many musical examples and attendant innovations, make this an ideal method for use by the highly intelligent and up-to-date teacher.

My First Lessons in Music

An Instruction Book for Piano

By Sister Mary Helena

IN TWO BOOKS

Book I: **At My Piano—At My Desk**

Book II: **As We Do It**

(*Schirmer's Scholastic Series, Vols. 135, 136*)

THIS is an original work for the most elementary study, and it may be used supplementally with any method. Part One consists of exercises for learning the keyboard, the staff, notation, rhythm, etc. To expound her ideas, the composer has utilized a chart of the keyboard, numerous diagrams of the staves with notes cleverly and originally introduced, table exercises, and many unique exercises. Book II really is a manual for the teacher which thoroughly explains the work as a whole, and hintfully directs its proper teaching. The lessons referring to the clefs begin with the treble and bass simultaneously.

The Child Pianist

A Constructive Process with Illustrative Exercises

By Mamie Eliza Nelson

(Prefatory Note by G. D. Dunn)

THIS work accords with that principle so well thought of by most teachers nowadays which begins piano study with simple melodies. It differs with other books on the same order by the introduction of a number of practical innovations, and through starting at once with both clefs. The distinct aims of the book are to impress the child with the all important relationship existing between the keys of the piano and the notes of the staff, and to give him a knowledge of time-values through intelligently directed experiment. In the matter of the related subjects of time and rhythm, an ingenious and practical figure in the form of connected large and small loops printed through all the music to denote the strong and weak beats, supplies an excellent system for a thorough drilling.

A 676

Nothing Easier

Adventures of Ten Little Fingers in Mother Goose Land

FOR PIANO

By John M. Williams

Illustrated by Nina V. Wright

THIS delightful and clever book of Mother Goose Rhymes set to music, is intended primarily for wee tots from four to seven years of age. "There are many instruction books or tutors for children of from eight to nine years," the author remarks, "but this book will fill a long felt want, as it is designed especially for the very small folk." It may be used supplementally by any music teacher; and parents will find it stimulating for use with the child for a year or two before he goes to school. A child finishing this book will know and be able to count $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time, should understand the grand staff of eleven lines and ten spaces as well as the smaller staff of five lines and four spaces (bass and treble clef), and measures and bars. Also middle C will be firmly fixed in the mind (a very important matter). And he or she will be able to play and count whole, half and quarter-notes; know the meaning of a dot after a note, legato and staccato.

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